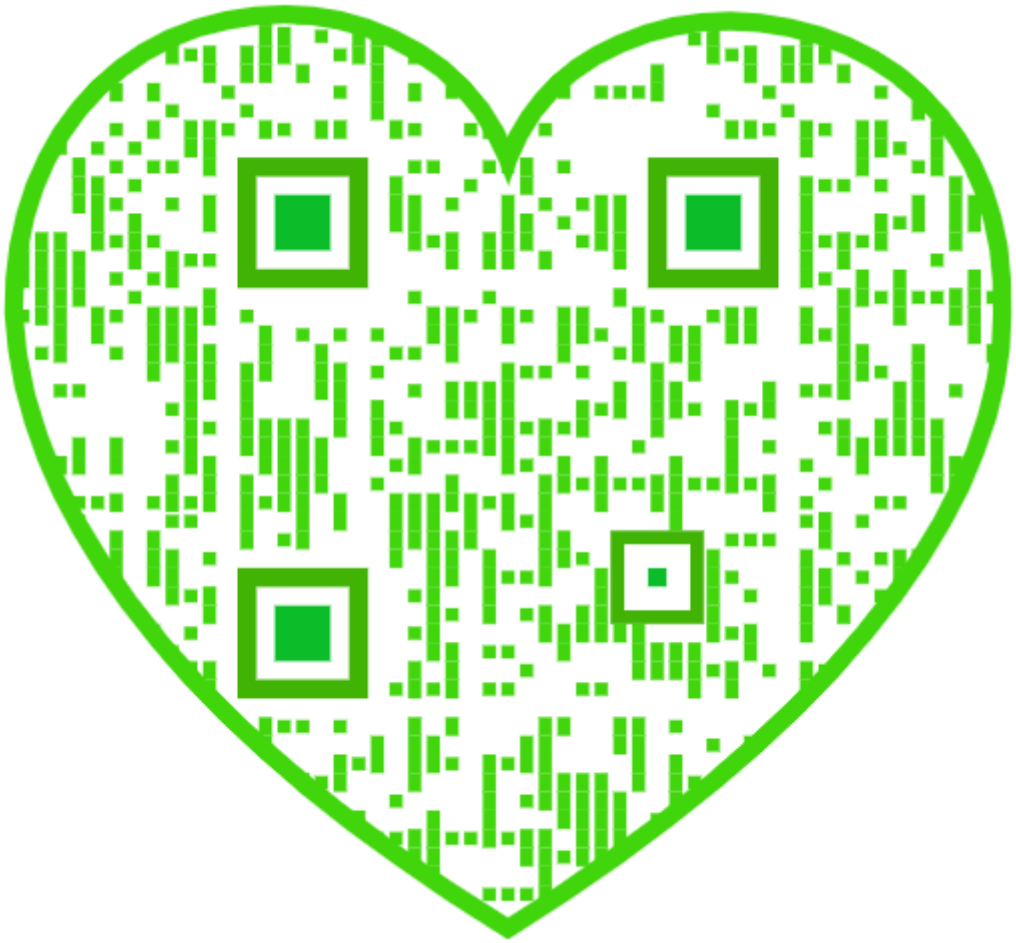

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A

BIOGRAPHICAL DICTIONARY;

CONTAINING AN HISTORICAL ACCOUNT OF ALL THE

ENGRAVERS,

FROM THE EARLIEST PERIOD OF THE ART OF ENGRAVING TO THE PRESENT TIME;

AND

A SHORT LIST OF THEIR MOST ESTEEMED WORKS.

WITH

THE CYPHERS, MONOGRAMS, AND PARTICULAR MARKS, USED BY EACH MASTER, ACCURATELY COPIED FROM THE ORIGINALS, AND PROPERLY EXPLAINED.

TO WHICH IS PREFIXED,

AN ESSAY ON THE RISE AND PROGRESS OF THE ART OF ENGRAVING, BOTH ON COPPER AND ON WOOD.

WITH SEVERAL CURIOUS SPECIMENS OF THE PERFORMANCES OF THE MOST ANCIENT ARTISTS.

By *JOSEPH STRUTT.*

VOL. I.

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PREFACE.

THE Art of Engraving was never more encouraged than in the preſent day, eſpecially in England, where almoſt every man of taſte is in ſome degree a collector of prints. It is therefore rather extraordinary, that a work of this kind, which I need not ſay is greatly wanted, ſhould have been ſo long neglected; particularly when we recollect, that we have not any ſatisfactory account of the Engravers, or their works, in the Engliſh tongue.

In France the example has been ſet us by Baſan, who, with the aſſiſtance of the Notes of M. Mariette, has given us a regular account of upwards of a thouſand artiſts. It is a very ingenious compilation, and, as far as it goes, exceedingly uſeful. The deſcriptions which he gives of the prints belonging to each artiſt are very accurate, and the obſervations which occur, are no ſmall proofs of the ſolidity of his judgment; but he has generally omitted to inform us of the ſtyle or manner in which they worked: neither has he given us the marks or monograms, which they often ſubſtituted inſtead of their names; and theſe omiſſions render his work much leſs valuable than it would otherwiſe have been, becauſe it affords us but little aſſiſtance in diſtinguiſhing the works of one maſter from thoſe of another of the ſame name, or who might uſe the ſame mark.

The other foreign publications upon the ſubject, though very multifarious, are, nevertheleſs, exceedingly defective; few of them ſpeak of the Art of Engraving abſtractedly; and the greater part of them are little more than unſatisfactory catalogues of the names of the artiſts, or liſts of their works, without any proper deſcription. If Profeſſor Chriſt had paid ſufficient attention to this particular, his Dictionary of Monograms would have afforded infinitely more aſſiſtance in diſtinguiſhing the works of the old maſters, the one from the other; though it is confeſſedly, as it ſtands, a very deſirable performance. In Engliſh, we have Evelyn's *Sculptura*, a ſmall book entitled *Sculptura*

Hiſtorico-Technica, compiled originally by the elder Faithorne; and *The Series of Engravers*, publiſhed at Cambridge: Theſe, excepting *Catalogues* of particular maſters works, are all the books I can recollect of any conſequence, in which the artiſts are generally ſpoken of (for Virtue's Catalogue of the Engravers, publiſhed by the Hon. Mr. Walpole, is confined to the Engliſh ſchool only); and that they are very defective, a ſmall degree of examination will abundantly prove. I need not ſay how expenſive it would be to purchaſe all the publications, which bear any reference to the Art of Engraving; but I fear, the information to be gained, from the far greater part of them, would be neither adequate to the coſt, nor the ſtudy which muſt neceſſarily be beſtowed upon them.

In the proſecution of the preſent work, I have followed Mr. Pilkington's plan, and arranged the names of the artiſts alphabetically, (in the manner of a dictionary) rather than chronologically; becauſe by this method they are much more eaſily referred to. But I thought it highly neceſſary to add, for the conveniency of the Reader, a Chronological Table of the ſame names, with a Liſt of the Diſciples of each Maſter; which will, of courſe, be placed at the end of the ſecond volume.

Nearly three thouſand names are included in the narrow limits of this work; the lives of the artiſts muſt, of courſe, be drawn up in as ſhort a compaſs as poſſible. I am well aware of the dryneſs of a mere Dictionary Hiſtory, as alſo of the frequent repetitions which muſt neceſſarily occur; and I have endeavoured to compenſate for theſe defects, by a diligent attention to truth: at the ſame time, whenever I could meet with an intereſting anecdote to enliven the performance, I have gladly inſerted it. But ſo many of the engravers lived and died in obſcurity, that little, very little matter of amuſement, excluſive of the arts, can be gathered from the barren ſoil. Theſe unfavourable circumſtances will not, I hope, be placed to my account, even when it appears, that I have choſen rather to leave the ſubject naked as it is, than to adorn it in a more pleaſing manner, at the expence of veracity.

With

With reſpect to the general character of each artiſt, I have written as an Engraver, and endeavoured as clearly as poſſible, to point out the ſtyle in which he worked, and wherein his great excellence conſiſted; and upwards of twenty years experience, may, perhaps, plead a little in favour of my judgment. I have conſtantly, however, endeavoured to deliver my ſentiments in the moſt impartial manner; and if I am in any inſtance thought to ſpeak too highly in favour of the artiſt, I hope to claim ſome ſmall ſhare of indulgence, becauſe I conſtantly ſpeak as I feel, and never preſume to give my opinion poſitively, without adding the reaſons upon which it is grounded.

The prints contained in the ſeveral liſts, are either ſuch as are moſt generally eſteemed, or ſuch as beſt illuſtrate the criticiſms I give of each maſter's works. I am too well convinced of the difficulty of deciding preciſely upon the works of a great maſter; or ſaying poſitively which is his beſt print. I freely own, that looking over the battles of Alexander, engraved by Girard Audran from Le Brun, I have conſtantly conſidered that as beſt, which I laſt examined. Finding it ſo very hard a taſk to form a deciſive opinion in my own mind, I could not reaſonably preſume to dictate to others; eſpecially as I am certain that this book muſt fall into the hands of many, whoſe judgment is greatly ſuperior to my own.

The work is preceded by an introductory Eſſay on the Origin and Progreſs of the Art of Engraving, with copies from the works of the oldeſt and ſcarceſt maſters; and at the end of each volume are given two tables, the firſt containing the initial letters uſed by the artiſts mentioned in it; and the other, an explanation of the monograms, cyphers, and other marks, with which they occaſionally diſtinguiſhed their engravings.

The Reader, by barely looking over the outlines of this work, will readily conceive the great labour and difficulty which muſt attend the proſecution of it, and on this account, I hope for indulgence. Many errors muſt neceſſarily have eſcaped my notice, not a few of them ariſing from the obſcurity of a great number of the artiſts, and the

confuſion

confuſion their works are ſubject to, from the want of proper diſtinction; ſeveral of them uſing preciſely the ſame mark, and copying from each others engravings. Many omiſſions doubtleſs will be found; but to compenſate in ſome meaſure for them, it muſt be remembered, that I have made an addition of nearly two thouſand names, to the Catalogue of Baſan; and, I hope, at leaſt, that the name of no artiſt of any great conſequence will be found wanting in the work. To the candour of the Public I now ſubmit it, and doubt not but that the judgment I ſhall receive, will be given without partiality.

CHARLTON STREET,
AUGUST 1, 1785.

AN ESSAY ON THE ART OF ENGRAVING, WITH A FULL ACCOUNT OF ITS *ORIGIN* AND *PROGRESS*.

CHAPTER I.

The Excellency of the Art of Engraving; the Qualifications requiſite for an Engraver; the different Modes of Engraving; and ſome Obſervations concerning the Criticiſms upon Prints.

SECT. I. THE improvement of the Arts has ever been conſidered as an object of great importance, by the enlightened part of mankind; and there is no nation in the world, where the art of engraving is held in higher eſteem, or more generouſly encouraged, than in England. Hence it is, that Great Britain, at this time, abounds with artiſts, equal in number, and ſuperior in abilities, to thoſe of any other country. A view then of the riſe and progreſs of an art, of ſuch national conſequence, naturally becomes intereſting, not only to the engravers themſelves, but to all who profeſs the love of it. And if England can lay no claim to the invention of engraving, we ſhall prove at leaſt hereafter, that her pretenſions to the early exerciſe of it are as juſtly founded, as thoſe of the Italians or the Germans.

With reſpect to the uſe and excellency of the art of engraving, I beg leave to ſubjoin the following obſervations. They were drawn up by a gentleman of great taſte, and are the reſult of a critical examination of the works of the greateſt maſters; and will, I truſt, be ſtill more acceptable to the public, as they are not the remarks of an engraver, but of a gentleman, no otherways intereſted in the cauſe, than as a man of ſcience, and a lover of the arts.

"Of all the imitative arts, painting itſelf not excepted, engraving is the moſt applicable "to general uſe, and the moſt reſorted to from the neceſſities of mankind. From its "earlieſt infancy, it has been called in, as an aſſiſtant in almoſt every branch of know-"ledge; and has, in a very high degree, facilitated the means of communicating our "ideas, by repreſenting to the ſight whatever is capable of viſible imitation; and thereby "preventing that circumlocution, which would ill explain, in the end, what is immedi-"ately conceived from the actual repreſentation of the object.'

"From the facility of being multiplied, prints have derived an advantage over paint-"ings, by no means inconſiderable. They are found to be more durable; which may, "however,

" however, in ſome degree, be attributed to the different methods in which they are pre-
" ſerved. Many of the beſt paintings of the early maſters have generally had the miſ-
" fortune to be either painted on walls, or depoſited in large and unfrequented, and
" conſequently damp and deſtructive buildings; whilſt a print, paſſing, at diſtant inter-
" vals, from the *porte feuille* of one collector to that of another, is preſerved without any
" great exertion of its owner: And hence it happens, that whilſt the pictures of Raphael
" have mouldered from their walls, or deſerted their canvaſs, the prints of his friend and
" contemporary, Mark Antonio Raimondi, continue in full perfection to this day, and give us
" a lively idea of the beauties of thoſe paintings, which, without their aſſiſtance, had been
" loſt to us for ever; or, at leaſt, could have been only known to us, like thoſe of Zeuxis
" and Apelles, by the deſcriptions which former writers on theſe ſubjects have left us.

" Perhaps there are no repreſentations, which intereſt ſo ſtrongly the curioſity of man-
" kind as portraits. A high degree of pleaſure, of which almoſt every perſon is ſuſcep-
" tible, is experienced from contemplating the looks and countenances of thoſe men, who,
" by their genius or their virtues, have entitled themſelves to the admiration and eſteem
" of future ages. It is only in conſequence of the facility, with which prints are multi-
" plied from the ſame engraving, that this laudable appetite is ſo frequently gratified.
" Whilſt the original portrait is limited to the wall of a private chamber, or adorns ſome
" diſtant part of the world, a correct tranſcript of it, exhibiting the ſame features, and
" the ſame character, gives to the public at large the full repreſentation of the object of
" their veneration or eſteem.

" In this country, where the genuine paintings of the ancient maſters are extremely
" ſcarce, we are much indebted to prints for the truth of our ideas, reſpecting the merits
" of ſuch maſters. And this is no bad criterion, eſpecially when the painter, as is fre-
" quently the caſe, has left engravings or etchings of his own. With reſpect to the prin-
" cipal excellencies of a picture, a print is equally eſtimable with a painting. We have
" there every perfection of deſign, compoſition, and drawing; and the outline is marked
" with a degree of preciſion, which frequently excels the picture; ſo that where the merit
" of the maſter conſiſts more particularly in the knowledge of theſe primary branches of
" the art, his prints may be better than his paintings; as was notoriouſly the caſe with
" Peter Teſta, who, poſſeſſed of every excellence of a painter, except a knowledge in
" the art of colouring, acquired that reputation by his etchings, which his paintings
" never could have procured him.

" A knowledge of the ſtyle and manner of the different maſters is only to be obtained by
" a frequent inſpection, and compariſon of their works. If we were to judge of Raphael
" himſelf from ſome of his pictures, we ſhould be diſpoſed to refuſe our aſſent to that praiſe,
" which he has now for ſo many centuries enjoyed. Every maſter has at times painted
" below his uſual ſtandard, and conſequently is not to be judged of by a ſingle picture; and
" where is the collection, that affords ſufficient ſpecimens of any of the elder maſters, to
" enable a perſon to become a complete judge of their merits?---Can we from a few pic-
" tures form an adequate idea of the invention and imagination of a painter,---of the
" inexhauſtible variety of form and feature, which is the true characteriſtic of ſuperior
" excellence? But let us look into a collection of prints after any eminent artiſt, engraved
" either by himſelf or others, and we ſhall then have an opportunity of judging of his
" merits, in the firſt and indiſpenſable qualifications of a painter. If we find grandeur of
" deſign, united with elegant compoſition and accurate drawing, we have the ſtrongeſt
" teſtimonies of ſuperior abilities; and from a general compariſon and accurate obſerva-
" tion of a number of ſuch prints, we may venture to form to ourſelves a deciſive opinion,
" reſpecting the merit of ſuch maſters. On examining the prints after Raphael, we find,
" that his firſt manner was harſh, and Gothic; in ſhort, a tranſcript of his maſter
" Perugino; but that from ſome fortunate circumſtance, he afterwards adopted that ſub-
" lime and graceful manner, which he ever retained.

" Wherever a painter has himſelf handled the graver, his prints are moſt generally
" impreſſed with the ſame character as his paintings; and are therefore likely to give us a
" very accurate idea of his ſtyle. The prints of Albert Durer, Rembrandt, and Sal-

' vator

" vator Roſa, are all ſuch exact counterparts of their paintings, that at this time, when the " colouring of their pictures is often ſo far changed, as to anſwer little farther purpoſe, " than that of light and ſhadow, they become in a manner their rivals; and, in the gene- " ral acceptation of the world, the prints of ſome of theſe artiſts have been as highly " valued, as their paintings.

" Independent of the advantages which prints afford us, when conſidered as accurate re- " preſentations of paintings, and imitations of ſuperior productions, they are no leſs valuable " for their poſitive merit, as immediate repreſentations of nature. For it muſt be " recollected, that the art of engraving has not always been confined to the copying other " productions, but has frequently itſelf aſpired to originality, and has, in this light, pro- " duced more inſtances of its excellence, than in the other. Albert Durer, Goltzius, " and Rembrandt, amongſt the Dutch and Germans; Parmigiano and Della Bella, " amongſt the Italians, and Callot amongſt the French, have publiſhed many prints, " the ſubjects of which, there is great reaſon to ſuppoſe, were never painted. Theſe " prints may therefore be conſidered as original pictures of thoſe maſters, deficient only in " thoſe particulars, in which a print muſt neceſſarily be inferior to a painting.

" The preceding diſtinction may perhaps throw ſome light on the proper method of " arranging and claſſing a collection of prints, which has been a matter of no ſmall dif- " ficulty. As an art imitating another, the principal ſhould take the lead, and the deſign, " compoſition, and drawing in a print, being previous requiſites to the manner of execu- " tion, and finiſhing; prints engraved after paintings ſhould be arranged under the name " of the painter: and every perſon, who looks upon engraving only as auxiliary to " painting, will conſequently adopt this mode of arrangement. But when engraving is " conſidered as an original art, as imitating nature without the intervention of other " methods, then it will certainly be proper to regulate the arrangement, according to the " names of the engravers.

" The invention of printing, in the fifteenth century, was undoubtedly the greateſt " acquiſition, which mankind ever made towards the advancement of general ſcience. " Before that event, the accumulated wiſdom of ages was confined to the leaves of a " few mouldering manuſcripts, too expenſive to be generally obtained, and too highly " valued to be often truſted out of the hands of the owner. Hiſtory affords us many " inſtances of the difficulty, with which even the loan of a book was procured, and of ſure- " ties being required to be anſwerable for its return; but the diſcovery of printing broke " down the barriers, which had ſo long obſtructed the diffuſion of learning; and the rapid " progreſs in civilization, which immediately took place, is itſelf the happieſt teſtimony " of the great utility of the invention. What printing has been, with reſpect to general " ſcience, engraving has been to the arts; and the works of the old Italian maſters will " be indebted to engraving for that perpetuity, which the invention of printing has " ſecured to the Jeruſalem of Taſſo, and the tragedies of Shakeſpeare and Corneille."

SECT. II. Of all the ſpecies of engraving, that of hiſtorical ſubjects is the moſt noble, and requires the greateſt exertions of genius and application to bring it to perfection. But before I enter into an enquiry concerning the neceſſary qualifications to form a good hiſtorical engraver, I wiſh to make, what appears to me very neceſſary, a proper diſtinction between taſte and judgment, abſtractedly conſidered, as relative to the arts, particularly the executive part of them.

Judgment I conceive to be the reſult of a uniform habit of thinking, founded upon ſome given principle, received into the mind, as the ſtandard of excellence, from which a compariſon is formed, and things are admitted as perfect or imperfect, in proportion as they approach to or recede from thoſe ideas of beauty, by which the mind is prepoſſeſſed. Hence it appears, that a man of judgment only will be a manneriſt, in a greater or leſs degree; and this proportion muſt alſo depend upon the number of the objects the artiſt unites together, upon which he forms thoſe decided ideas in his mind. If the object be ſingle, of courſe his ideas will be unvaried; and the ſame ſtyle of execution will appear continually, and cannot fail of diſguſting at laſt, though excellent in itſelf to a ſuperior degree.

This habit of thinking, and expreſſing the thoughts, may be acquired by practice, whether it relates to the ſpeculative notion of prints, or the manual execution of them.

Taſte, I ſhould wiſh to define, as the effect of a natural genius, or propenſity in the mind, by which it is led to aſſimilate to itſelf a diverſity of ſuch forms as are generally allowed to be beautiful, and place them in ſuch points of view, as ſhall render them agreeable to the eye. And this propenſity muſt exiſt in the mind, previous to the application of the foreign aids of inſtruction and ſtudy, which, though they may, and certainly do, cultivate and improve the genius, can never beſtow it. A blind man might as ſoon reaſon concerning the beauty of colours, and a deaf man upon the harmony of ſounds, as a ſuperior artiſt be produced by dint of ſtudy only. A neat, ſtiff, laboured engraving he might accompliſh; but a ſpirited, free, and unaffected performance, is far beyond the reach of ſimple induſtry. It is the union of genius and judgment, which completes the artiſt; and without them both he can never be ſuperlatively great.

On this account, we frequently ſee a man poſſeſſed of great judgment in drawing, and every other requiſite for the execution of a plate, excepting taſte, produce a cold, formal work; and though we cannot help perhaps admiring the patience of the artiſt, and the preciſion, with which he has finiſhed the engraving; yet this admiration is mixed with a ſort of pity for him. We conceive a painful idea of drudgery, which ſtill increaſes, in proportion as we examine the performance; and we are obliged to confeſs, that it is no more equal to the animated works of genius, than the motionleſs ſtatue of the animal, to the living animal itſelf.---To be convinced of this, let us compare the works of Jerom Wierix, or any of the preciſe German maſters, with thoſe of Henry Goltzius, or Gerard Audran. Upon the ſame principle it is, that all the learning in the world, excluſive of an animated conception, could never make a Shakeſpeare or a Milton.

Theſe obſervations naturally lead me to others equally important, by which I mean to prove a manifeſt difference between neatneſs and high finiſhing, which are too frequently confounded. The firſt of theſe conſiſts in the preciſion and exactneſs of the mechanical execution of a plate; the ſecond, in the harmony and powerfulneſs of the effect, and a judicious diſtribution of the light and ſhadow. It is true, ſome proportion of neatneſs is alſo requiſite, in order to produce a highly finiſhed effect; but a print, on the other hand, may be extremely neat, and yet, when held at a diſtance, have all the appearance of a ſlight ſketch. To elucidate theſe obſervations, I muſt again have recourſe to the old engravers, and more particularly Jerom Wierix and his followers with reſpect to neatneſs; and the Sadelers, Cornelius Cort, and Villamena, nay, we may add Henry Goltzius himſelf: in all the works of theſe artiſts, though executed in a maſterly manner, we find the lights left clear and broad, not in maſſes, but frequent ſpots, equally powerful upon the diſtances, as upon the principal objects, which confuſes the ſubject, and fatigues the eye. Theſe, when compared with the more modern engravings of Drevet and Edelink in France, and of Woollett, with other great artiſts in our own country, (where the management of the claire-obſcure has certainly been carried to a very ſuperior pitch of excellence) will ſufficiently manifeſt the difference.

From nature an hiſtorical engraver ſhould poſſeſs ſtrong mental faculties, a lively genius, and a juſt eye for proportion. To theſe he muſt add great application; the moſt excellent models of the art he ought conſtantly to have before him; and, above all things, he ſhould acquire a thorough grounded knowledge of the human figure. Harmony of effect, and the management of the claire-obſcure, are alſo to be conſidered as abſolutely neceſſary. And having acquired a facility of managing the point, or graver, or rather of both, let him always bear in memory, that however he may ſuppoſe himſelf arrived at a ſuperior degree of excellence, it will be greatly to his diſcredit, as an engraver, if he forgets to pay that attention to the picture he copies, which is due to its author; and, inſtead of giving us the ſtyle of the painter, exhibits one of his own. For though he ſhould juſtly avoid the ſervile manner of a Chateau, he certainly ought not, on the other hand, to take the unwarrantable liberty of a Dorigny, who, engraving from Raphael, forgot the maſter, and tranſmitted to us his own mannered deſigns, under the ſanction of that celebrated name. I need not, I hope, apologize for adding, that I con-

ſider Gerard Audran, without exception, as the greateſt hiſtorical engraver that ever exiſted; and I think his works will abundantly prove, that he poſſeſſed, in a ſuperior degree, every one of thoſe requiſites, which I have mentioned, in the character of an engraver, as drawn above.

The illiberal reflections, which, by ignorant pretenders to the art, have been caſt upon the engravers, hardly merit an anſwer, and particularly, when not mentioned under proper reſtrictions; namely, that they deſerve not the name of artiſts, but are to be conſidered as mere copyiſts. Now, not to mention the works of Albert Durer, Lucas Van Leyden, Goltzius, Parmigiano, Della Bella, Callot, and a variety of other maſters, which are perfectly original, we may examine thoſe only, which are profeſſedly copies from the pictures of other maſters. And then we muſt obſerve, that every tranſlator of a poem, however meritorious, falls preciſely under the ſame cenſure; but how little underſtanding muſt that man poſſeſs, who would tell us, that Hobbes diſplayed as great an exertion of genius, in his Homer *done into Engliſh*, as Pope, in the elegant tranſlation, which he has given us of that poet, and which is not more generally than juſtly admired. Admitting (which, I believe, is far from being true,) that the firſt has adhered to the preciſe and literal meaning of each word, compared with the original, can it be ſaid, he felt what he wrote, or that the leaſt ſpark of poetical animation can be found in the whole work? whilſt the other enters, as it were, into the ſoul of the poet, (if I may be allowed the expreſſion) and writes, as Homer might have been ſuppoſed to have done, had he been a native of England. What the poet has to do with reſpect to the idiom of the language, the engraver has alſo to perform in his tranſlation, for ſo it may be called, of the original picture upon the copper; with this manifeſt diſadvantage, that he has only one colour given him to expreſs the ſame harmony and powerfulneſs of effect, which the painter ſo happily produces with variety. Would Raphael have ſpoken ſo diſrepectully of Marc Antonio, Rubens of Bolſwert, or Le Brun of Gerard Audran?---The reſpect which they paid to theſe admirable engravers, plainly evinces the contrary.

SECT. III. Prints may naturally be arranged under three general heads: I. Hiſtorical and Emblematical Subjects; II. Landſcapes; III. Portraits. And all theſe may eaſily be ſubdivided at pleaſure.

The different modes of engraving are the following:

In STROKES cut through a thin wax, laid upon the copper, with a *point*, and theſe ſtrokes bitten or corroded into the copper with *aqua fortis*. This is called *etching*.

In STROKES with the graver alone, unaſſiſted by *aqua fortis*. In this inſtance, the deſign is traced with a ſharp tool, called a *dry point*, upon the plate; and the ſtrokes are cut or ploughed upon the copper with an inſtrument, diſtinguiſhed by the name of a *graver*.

In STROKES, firſt etched, and afterwards finiſhed with the *graver*: by this expedient the two former methods are united.

In DOTS without ſtrokes, which are executed with the point upon the wax or ground, bitten in with the *aqua fortis*, and afterwards harmonized with the *graver*; by the means of which inſtrument ſmall dots are made; or with the graver alone, as in the fleſh and finer parts, unaſſiſted with the *point*.

In DOTS, firſt etched, and afterwards harmonized with the *dry point*, performed by a little *hammer*, called *opus mallei*, or *the work of the hammer*, as practiſed by Lutma and others.

In MEZZOTINTO, which is performed by a dark barb, or ground, being raiſed uniformly upon the plate, with a toothed tool. The deſign being traced upon the plate, the light parts are ſcraped off by inſtruments for that purpoſe, in proportion as the effect requires.

In AQUA TINTO, a newly invented method of engraving. The outline is firſt etched, and afterwards a ſort of waſh is laid by the *aqua fortis* upon the plate, reſembling drawings in Indian ink, biſter, &c.

On WOOD, performed with a ſingle block, on which the deſign is traced with a pen, and thoſe parts which ſhould be white carefully hollowed out; and this block is afterwards printed by the letter-preſs printers, in the ſame manner as they print a book.

On

On WOOD, performed with two, three, or more blocks; the firſt having the outlines cut upon it; the ſecond is reſerved for the darker ſhadows; and the third for the ſhadows, which terminate upon the lights; and theſe are ſubſtituted in their turn, each print receiving an impreſſion from every block. This mode of engraving is called chiaro-ſcuro, and was deſigned to repreſent the drawings of the old maſters.

On WOOD and on COPPER: in theſe the outline is engraved in a bold, dark ſtyle upon the copper; and two or more blocks of wood are ſubſtituted to produce the darker and lighter ſhadows, as before.

SECT. IV. In criticiſing upon prints, the following obſervations may not be unworthy of notice, ſo far, at leaſt, as they have any tendency to prevent an over-haſty deciſion with reſpect to their merit; for certainly no artiſt is ſo liable to accidents, which may lead the unwary to misjudge of his works, as the engraver. His plates may be badly printed: copies may be impoſed upon the collector for originals; and retouched impreſſions of no value may be ſold for genuine. Neither are theſe all the diſadvantageous circumſtances, which ſhould come under our conſideration. The works of the artiſt himſelf may be unequal, eſpecially when they are exceedingly numerous. In this caſe, it is abſolutely neceſſary for the collector to ſee all, or the greater part of the engravings by ſuch a maſter, or perhaps a prejudicial judgment may be formed from his worſt prints, whilſt the moſt excellent remain unſeen.

The works of all the old maſters lie under theſe manifeſt diſadvantages; but none more particularly ſo, than thoſe known by the name of little maſters, who are chiefly German artiſts, and diſtinguiſhed by the epithet of *little*, from the diminutiveneſs of their works. Their plates, whilſt in good condition, have often been badly printed; but the impreſſions moſt generally met with, are ſuch, as are ſpoiled by retouching, ſo as not to retain the leaſt ſhadow of that excellence, which diſtinguiſhes the print in its original ſtate.

For theſe cauſes I conceive, no decided opinion ought to be formed of the works of an engraver, in general, and of the old maſters, in particular, till a number of their prints, and thoſe too fine impreſſions, have been carefully examined. If theſe rules were candidly attended to, I am ſure the latter would ſtand much higher in the public eſtimation, than they do at preſent.

Prints, if they be original works, may be conſidered as beautiful, I. With reſpect to the drawing, the ſpirit of the compoſition, or the management of the claire-obſcure, excluſive of the mechanical part of the execution; and of this ſpecies are the painter's etchings; or II. Principally for the excellence of the mechanical part of the engraving, as in the works of Wierix, Beham, and others of the German ſchool eſpecially; or III. For the correctneſs of deſign, and freedom of execution, as in thoſe of Henry Goltzius and his contemporaries; or IV. For the beauty of the finiſhing; and V. When they are copies from the paintings of others, the more ſtriking reſemblance they bear to the originals, from which they are taken. And no prints ought abſolutely to be thrown aſide, if they excel in any one of theſe particular beauties, however they may be deficient in another. For want of this diſcrimination, we too frequently ſee many of the moſt valuable works of the old maſters, and etchings of the fineſt painters, paſſed over with contempt by the unſkilful, when nothing can be more certain, than that the etchings of Guido, and other great artiſts, are as excellent in their way, as the moſt highly finiſhed and ſtriking engravings of Edelink, Nanteuil, or Poilly.

Neither is it reaſonable entirely to condemn the works of an artiſt, becauſe he followed the eſtabliſhed taſte of his country. This was a fault too much authoriſed by cuſtom; but indeed originality of taſte is much confined; few, very few, have poſſeſſed it; and even of thoſe, all have not been ſucceſsful. If the ſtyle of drawing or compoſition is not agreeable to the ideas we have formed of excellence in our own mind, ſhall we entirely paſs over the beauties, which may be found either in correctneſs of drawing, neatneſs, or harmony of effect? The fertility of invention, and variety of character, which appear in the works of Albert Durer, make great amends for his want of that ſimplicity and correctneſs, which is the characteriſtic of the Italian ſchools; and his ſkill in the mechanical

part

part of the art deſerves every poſſible encomium. Upon this principle, a perſon, fond of a powerful effect, would throw aſide the works of Henry Goltzius, becauſe they are not equal, in that reſpect, to thoſe of Rembrandt Gerretz, diſregarding, at the ſame time, the ſuperior excellence, and correctneſs of drawing, which they poſſeſs, and the aſtoniſhing freedom of execution with the graver, by none out-done, if ever equalled by any.

CHAPTER II.

The Antiquity of the Art of Engraving, and by whom it appears to have been firſt practiſed.

THOSE productions of art, by which the mind is delighted or improved, naturally intereſt our affections. We feel, as it were, an obligation incumbent on us, and are ſolicitous of tracing out the man, to whom we ſtand indebted for the gratification we have received. And it appears to be a tribute juſtly due to him, to reſcue, if poſſible, his name from oblivion, and place the laurel he deſerves upon his brow. If we fail in this, the art itſelf becomes the object of our reſearches. We wiſh to know, at what period it was invented, and where it originated. If it ſhould be ſaid, this knowledge does not contribute to the improvement of the art, or add to the merit of its author, yet the deſire of attaining it proves, at leaſt, the decided part we take in their favour, and is a convincing argument, that our hearts are ſufficiently warmed with gratitude to repay the obligation we conceive ourſelves to lie under, if it were in our power.

But reſearches of this kind, eſpecially with reſpect to an art, which has gone through ſo many changes as that of engraving, and may be divided into ſo many different branches, are by no means to be neglected; for they may not only be pleaſing to thoſe, who intereſt themſelves in its cauſe; but by ſhowing the variety of modes, which have been practiſed, in its gradual advancement from its infancy to its preſent maturity, may be uſefully conſidered by the artiſts themſelves, and prove perhaps productive of improvements hereafter, which at preſent are not thought of.

There is no art, that of muſic excepted, which can poſitively claim a priority to that of engraving; and though its inventor cannot be diſcovered, there is little doubt of its exiſtence long before the flood. Tubal Cain, the ſon of Lamech, according to Moſes, was the firſt artificer in metals. It is ſaid of him, in the original, that he was,

לטש כל־חרש נחשת וברזל

The whetter or ſharpner of all inſtruments of copper and of iron. And theſe words imply great ſkill in metallurgy; for the working of iron, and ſetting an edge upon copper, ſo as to make inſtruments fit for uſe, are proofs, that Tubal Cain was no ſmall proficient in that art. To what degree of perfection he carried the mechanical part of his profeſſion, cannot be diſcovered; but we may reaſonably ſuppoſe, his performances were rude, and ſimple in their forms, and that he conſulted uſe, rather than elegance or beauty; and probably had no leiſure to ornament them with unneceſſary decorations. But as his deſcendants increaſed, and the number of workmen was multiplied, new inventions were naturally brought forward, and comparative merit, of conſequence, would enhance the value of one man's performances, in preference to thoſe of another. Hence neatneſs, and even elegance, progreſſively became neceſſary; and the love of finery, ſo generally prevalent in the human mind, eaſily led men to prefer thoſe works, which were moſt handſomely decorated. The ornamental parts of dreſs, as claſps, buckles, rings and diadems; alſo cups, and other houſehold furniture, together with the arms of military chieftains, were probably enriched with the firſt ſpecimens of engraving. Theſe, in the remoteſt periods, appear to have been ornamented in this ſtyle, even among the moſt barbarous nations: rude portraitures are mentioned, as carved and engraved upon the ſhields, and other accoutrements of war.

The

The immediate deſcendants of Tubal Cain may lay a claim to the invention of the art of engraving, which appears to me to be well founded, and certainly prior to any exhibited in profane hiſtory, unleſs the Grecian Vulcan really was, as ſome have thought, no other perſon than Tubal Cain, diſtinguiſhed by another name. To what length the exerciſe of this art was carried by our Antediluvian progenitors, is totally unknown. Soon after the flood, if ancient records are to be credited, it had, as well as ſculpture, made a conſiderable progreſs. I ſhall however paſs over the works of the old Greek and Roman writers, concerning the hiſtory of theſe early periods; for the facts, as related by them, are not only exceedingly doubtful in themſelves; but convey no certain intelligence.

Terah, the father of Abraham, lived in the days of Nimrod, and he is ſaid to have been the firſt man after the flood, who fabricated carved images; and the carving of that remote æra, in many inſtances bore a great reſemblance to engraving, and frequently is not diſtinguiſhed from it. Theſe poſſibly might be the very images, which Rachel afterwards ſtole from her father Laban, and are called תרפים *Teraphim* by the ſacred hiſtorian; and by Laban himſelf diſtinguiſhed by the name of Gods; for he ſays to Jacob,

למה גנבת את־אלהי

Why haſt thou ſtolen away my Gods? And theſe are ſuppoſed to have been perſonal repreſentations of the Deity.

Moſes, when he ſpeaks particularly concerning the art of engraving, does not mention it by any means as a new invention, but ſeems to conſider it as too well underſtood among the Iſraelites, to need any previous deſcription. For though Bezaleel and Aholiab are the firſt names, mentioned profeſſedly as engravers, and by way of commendation of their excellence, it is ſaid, that *God filled them with wiſdom of heart to work all manner of work of the engraver, &c.* Yet this does not by any means apply the invention of the art to either of them; for indeed, prior to the commencement of the workmanſhip for the tabernacle, it is ſaid of Aaron, that he faſhioned the calf he had made *with the graving tool.* It is highly probable, that this art, among a variety of others, as, caſting of metals, forming of images, carving in wood and ſtone, working embroidery, &c. was learned by the Iſraelites in Egypt. The Egyptians were certainly famous at that time for their knowledge; for which reaſon St. Stephen, ſpeaking in praiſe of Moſes, ſays, *he was learned in all the wiſdom of the Egyptians.*

There are ſeveral words, uſed by the ſacred hiſtorian to expreſs the works of the engraver; among which the following are more particularly applicable to my purpoſe. The firſt occurs, Exodus xxviii. verſe 9. פתח ſignifies *to make an opening* or *inciſion*; and hence comes the noun פתח with its plural פתוחים engravings; in the Septuagint it is rendered by γλυψεις.---In the 11th verſe of the ſame chapter we have alſo, חרש the name of the engraver, one of the original ſenſes of the root is *to plough up*; ſo that he is called *the plougher*; and frequently the word אבן *a ſtone*, is added for diſtinction, and both together may be properly tranſlated *the plougher* or *engraver in ſtone.* No word can expreſs more perfectly the operations of the engraver on copper or other metals in the preſent day, when performed ſimply with the graver, (which is of all modes the moſt ancient,) than the verb *to plough*; though it is true, the word חרש is principally applied to the mechanic in general, but his way of working is uſually diſtinguiſhed. To theſe we may add, קלע which occurs in the 6th chapter of the firſt book of Kings, and is uſed to expreſs the *hollowing out of the carved work upon the* cherubim, palm trees, and open flowering in the ſanctuary, which were afterwards *filled up* with gold. This word in the Latin Vulgate is rendered *ſculpſit*; by others *cælavit*: and by Junius *incidit.*

The tables which God delivered to Moſes are ſaid, Exodus xxxii. 16. to be *the work of God, and the writing was the writing of God* חרות engraved *upon the tables.* In the Chaldee and Syriac verſions the word is uſed in the ſame ſenſe. The Seventy render it κεκολαμμενη, engraved; and the Latin Vulgate *ſculpta*; and St. Paul, 11 Cor. ii. 7. εντετυπωμενη, engraved. Both פתח and קלע are expreſſed in the Syriac verſion by the words גלף or גליף from whence evidently the Greek word γλυφω. I ſhall only add the following remarkable paſſage from the book of Job, ch. xix. ver. 23, 24. which Mr. Evelyn ſays, comprehends and alludes to all the ſorts of ancient writing and engraving, both plates, ſtone, and ſtyle.

מי־יתן אפו ויכתבון מלי מי־יתן בספר ויחקו׃
בעט ברזל ועפרת לעד בצור יחצבון׃

which literally rendered in Engliſh will read thus: *Who ſhall give* (or ordain) *now, that my words ſhall be drawn* (or written?) *who ſhall give, that in a book* (or memorial) *they ſhall be delineated. That with a pen* (or graver) *of iron and lead, they ſhall be hewn out in the rock for ever?* In this paſſage the word עט may ſignify any ſmall inſtrument of iron, uſed either as a ſtylus or pen to mark upon wax or other ductile ſubſtances; and alſo as a graver to cut out and engrave upon metals, in the ſame manner as Moſes, Exodus xxxii. verſe 4, uſes the word חרט adding the affix ב, that is, *with a ſlender inſtrument of iron*, Aaron faſhioned the brazen calf, which the Seventy tranſlate εν τη γραφιδι; and in the Chaldee we have the word ציפא *ſtylus ſculptorius*, or the *engraving tool*, as it is properly tranſlated in our Engliſh bible. In the Syriac *verſion* it is rendered טפסא *Typa*; and the Samaritan gives it a larger ſignification, calling it only a *marking tool*.

A ſufficient number of words, beſides theſe already quoted, might be produced from the above languages, equally applicable to the art of engraving. But after all, it is, doubtleſs, very difficult to determine how far the work of the ancient engraver may bear a reſemblance to that of the artiſt of the preſent day; becauſe the words above-mentioned are equally applicable to carving and chaſing. The beſt mode of explaining them, will therefore be, to have recourſe to the reliques of antiquity, and learn from them, if poſſible, how far theſe arts may have been blended together, and with what propriety we can ſuppoſe them, in many caſes, to refer to the works of the engraver only.

CHAPTER III.

The Remains of Antiquity conſidered.—The military Accoutrements of the barbarous Nations ornamented with Engravings.—An Egyptian Figure of Iſis deſcribed.—The Deſcription of an Etruſcan Patera and Parazonium.—The Style of Engraving among the Anglo-Saxons.—The Braſs Plates on Tomb-ſtones of ancient Date—Variety of Religious and Domeſtic Ornaments executed by the Engraver.

The firſt engravings, profeſſedly mentioned as ſuch, are thoſe which we have already ſpoken of, executed by Aholiab and Bezaleel, for the decoration of the Tabernacle, and the ornaments for the dreſs of Aaron. It is particularly ſaid, that upon the plate of gold, which he wore upon his tiara or mitre, the words קדש ליהוה *holineſs to the Lord*, were engraved. But theſe productions of the art, as has been before obſerved, are by no means to be conſidered as of original invention. The art itſelf certainly exiſted long before, to whatever degree of perfection it might be advanced by them.

The firſt ſpecimens of engraving, we may reaſonably conclude, were nothing more than rude portraitures, expreſſed by ſimple outlines, ſuch as are deſcribed by Herodotus to have been traced upon the ſhields of the Carians, who ornamented their arms in this manner, long before the cuſtom was adopted by the Grecians. The ancient Celtic and Gothic nations, even in their moſt barbarous ſtates, are ſaid, in like manner, to have engraved, upon their military accoutrements, rude delineations expreſſive of their valour.

The hieroglyphical figures of the Egyptians afford us perhaps the moſt ancient remains of engraving on metal; and I mean now to confine myſelf entirely to that branch of the art. They are not uncommonly met with; and many of them were immured as a ſort of taliſmans, in the coffins of the mummies. We have ſeveral very beautiful ſpecimens of theſe figures at the Britiſh Muſeum; and one in particlar, in braſs, which bears every mark of great antiquity. It repreſents *Iſis*, and is carved in alto relievo. The goddeſs appears ſtanding upon two crocodiles; holding in each hand two ſerpents, a creature like a ſcorpion, and a four-footed animal. From the tails of the crocodiles ariſe two ornaments. Upon the top of one is a bird; but the repreſentation on the top of the other is ſo obliterated by time, that it cannot eaſily be aſcertained. The flat part or ground of the relief, together

with the bottom edges, and back part of it, are ornamented with figures and ſymbolical characters, executed entirely with the graver, without any other aſſiſtance; the backs of the crocodiles, and the heads of the four footed animals, are alſo finiſhed with the ſame inſtrument, in a very careful manner. This valuable curioſity was purchaſed from the collection of Matthew Duane, Eſq. It is four inches high, and three inches four tenths broad at the bottom, from which it gradually decreaſes to the the breadth of three inches at the top.

The Phœnicians probably learned the art of engraving from the Egyptians; and their coins, which are ſaid to be the moſt ancient extant, prove they were by no means indifferent artiſts. From Phœnicia it reached Greece, where, in Homer's time, it was carried to a conſiderable degree of perfection. But it is generally believed, that neither Egypt, Phœnicia, nor Greece, can produce any remains of ſculpture, painting, and engraving, prior to thoſe of Etruſcan original. The beautiful vaſes and other curious reliques of the antiquities of that people, collected by Sir William Hamilton, and at preſent depoſited in the Britiſh Muſeum are ſufficient proofs of this aſſertion. In this noble collection, among other valuable ſpecimens of the art of engraving, are the two, repreſented upon the frontiſpiece of this volume. That at the bottom is ſuppoſed to be part of the ſheath of a *parazonium* or dagger. It is more than three inches and three quarters wide at the top, and decreaſes gradually to an inch and quarter at the bottom. Its preſent length is eight inches and an half. The ſtory engraved upon it, appears to be taken from Homer. The trophy at the bottom, is ſymbolical of war. Above the trophy, two warriors are delineated with a woman, who ſeems to accompany them with great reluctance, which, I conceive, may repreſent Paris, with his accomplice, conducting Helen to the ſhip, in order to make their eſcape to Troy; and at the top, the meſſenger, a ſervant of Menelaus, is relating to his lord the ungrateful behaviour of his Trojan gueſt. The figures are exceedingly rude, and ſeem to indicate the very infancy of the art of engraving: for they are executed with the graver only, upon a flat ſurface, and need only to be filled with ink, and run through a printing preſs (provided the plate could endure the operation) to produce a fair and perfect impreſſion. "The print ſo produced," ſays Monſieur D'Ankerville (who has drawn up a deſcriptive catalogue of the antiquities collected by Sir William Hamilton), "would certainly be the moſt ancient of all, that are pre-"ſerved in the collections of the curious; and demonſtrate to us, how near the ancients "approached to the diſcovery of this admirable art, which in the preſent day forms ſo "conſiderable a branch of commerce. We may indeed ſay that they did diſcover it; "for it is evident, from the valuable relique of antiquity before us, that they only wanted "the idea of multiplying repreſentations of the ſame engraving. After having con-"quered every principal difficulty, a ſtop was put to their progreſs by an obſtacle, which, "in appearance, a child might have ſurmounted. But in the courſe of the arts, it is "much eaſier for the workman to conceive, what he can do himſelf, than foreſee to what "lengths the labours, which he executes, ſhall be carried in futurity, or to what unknown "uſes they may be properly applied. For it happens very rarely indeed, that the firſt "inventors of an art have conceived all the ſubſequent conſequences, which may be "derived from it. It is thoſe rather who follow, and know how to profit from the exer-"tions of others, who generally paſs for the inventors."

Upon the ſame plate is the repreſentation of another valuable ſpecimen of ancient engraving, greatly ſuperior to the former in workmanſhip. It is a *patera*, or inſtrument uſed by the prieſts in their ſacrifices: and is ſuppoſed, with great reaſon, to have belonged to an altar, dedicated to Hercules, who is repreſented upon it combating, as it appears to me, with Hippolite the queen of the Amazons, whoſe girdle he was enjoined by Euryſtheus to unlooſe, and take from her. But M. D'Ankerville, the gentleman mentioned above, conceives it to repreſent Minerva, leaning upon the head of that hero, and preſſing him forward in the arduous paths of glory. His bow and quiver are behind him. It is preciſely ſeven inches in diameter, and about half an inch thick, and apparently made of braſs; but the ornaments and borders are inlaid with ſilver. "It is," ſays the above author, "without contradiction, the richeſt and moſt remarkable remnant of anti-

"quity,

"quity, and of all the Etruſcan bronzes the beſt executed, and moſt happily preſerved." Under each figure is an inſcription in the Etruſcan character, which probably is the name of the perſonage repreſented above it. Part of that under Hercules is obliterated; what remains may be read HERECEL. The ſecond and laſt letters under the female figure are uncommon; and their power has never been properly aſcertained. The others are M.*ACV*. The reader will eaſily perceive, that the letters which compoſe theſe inſcriptions muſt be read from the right hand to the left, which is a ſtrong proof of their great antiquity. The figures and ornaments upon this valuable antiquity are carved in low relief; but the hair of the woman, the ornamental parts of the drapery, and the ſmaller folds, are evidently the work of the graver only.

It is impoſſible to ſay, which of the two ſpecimens, given upon this plate, is the moſt ancient.. Judging from the rudeneſs and ſimplicity of the Dagger Sheath, one would be inclined to decide in its favour. But the Patera has alſo every external mark of great antiquity; and the mixed manner of workmanſhip, which appears upon it, conſiſting of carving and engraving, Homer and Heſiod ſeem to have been well acquainted with, and, I think, it is clearly alluded to, by the firſt, in his elaborate deſcription of the ſhield of Achilles; and by the laſt (if the poem be by him) in that of Hercules. That thoſe ſhields were ſuppoſed to have been ornamented with engraving, has been conſtantly underſtood by the generality of authors, both ancient and modern. Quintilian, ſpeaking of the former, ſays expreſsly, *in cælaturâ clypei Achillei*, "the engraved ſhield of Achil-"les." That the figures were partly carved, and protuberated more or leſs, both the deſcriptions ſufficiently indicate. The ſhields are expreſsly ſaid to have been inlaid with different metals, in order to vary the colour and appearance of the ſeveral objects; and this is in ſome meaſure the caſe with the Patera. The ſhields of the ſeven chieftans, who fought againſt the Thebans, are deſcribed by Æſchylus as ornamented with emblematical figures, σχηματισμοι, expreſſed upon them, which ſeems to refer to the ſame kind of workmanſhip. They were alſo inlaid with different metals, for the ſake of ornament and diſtinction.

It is extraordinary enough, that both Homer and Heſiod, who have ſo minutely deſcribed the ſhields of Achilles and Hercules, with all the ornaments belonging to them, and the metals with which they were inlaid, have neither of them uſed any deciſive words, expreſſive of *engraving, carving, or inlaying*. The tranſlators of Homer, however, many of them, have not ſcrupled to ſubſtitute the word *engrave*, without any other authority, than the reaſonableneſs of the ſuppoſition, that they might have been the work of the engraver. And if they confine themſelves to ſuch parts, as are evidently engraved upon the Patera, and other ancient reliques of antiquity, they are, I believe, certainly right. But if they conceive the whole to have been executed in that manner, excluſive of carving, I am not of their opinion. Granting, however, the argument either way, I cannot think that they are perfectly juſtifiable, in uſing ſo determined a word, without explaining the ſenſe in which they would have it underſtood.

The two ſpecimens I have given in the frontiſpiece, are ſufficient to explain the manner in which the ancients engraved. But the curious reader may meet with many others, if he pleaſes to conſult the works of antiquity, publiſhed by Montfaucon, Franciſcus Gori, and a variety of other excellent writers upon the ſubject of antiquity.

It is impoſſible to ſay, how early the art of engraving exiſted among our Britiſh and Saxon anceſtors. In the earlieſt account of them we find, that they traced rude delineations upon their ſhields, and other military accoutrements of war. And ſuch remains, as are found in the ancient tumuli, and places of ſepulture belonging to them, frequently bear the marks of the graver. But if other proofs were wanting, their coins would be abundantly ſufficient, which are evidently no other than impreſſions from engravings, cut upon iron, or ſteel. Theſe indeed are exceedingly rude; and if a judgment were to be formed from them, concerning the ſtate of the arts in England, even after the conqueſt, the ſentence would be very unfavourable, with reſpect to the abilities of the artiſts. But theſe are by no means proper examples of the engravers ſkill, any more than they are of the ſculptors.

Under the protection of that good and excellent monarch, Ælfred the Great, the arts began to manifeſt themſelves in a ſuperior degree, notwithſtanding the load of inteſtine troubles, which deſtroyed the nation. He not only encouraged ſuch artiſts, as were in England at

that time, but invited others from abroad to aſſiſt them. And the works of the Anglo-Saxon goldſmiths, who were the principal engravers of that day, were held in the higheſt eſteem, not only in England, but alſo upon the continent. The ſhrines and caſkets, which they made for the preſervation of the reliques of ſaints, and other pious purpoſes, are ſaid to have been curiouſly wrought in gold, ſilver, and other metals, adorned with engravings, and ornamented with precious ſtones, in ſo excellent a ſtyle, as to excite the admiration of all who ſaw them.

It is greatly to be deſired, that a ſufficient number of ſpecimens of the works of the artiſts of this early period, could be produced, by which a complete judgment might be formed of the perfection, to which they arrived. There is, however, yet preſerved, in the Muſeum at Oxford, a very valuable jewel, made of gold, richly adorned with a kind of work reſembling filligree, in the midſt of which is ſeen the half figure of a man, ſuppoſed to be Saint Cuthbert. The back of this curious remnant of antiquity is ornamented with foliage, very ſkilfully engraved. I have given a more particular deſcription of this jewel, which was made at the command of Ælfred, with a faithful repreſentation of it, in the ſecond volume of the Chronicle of England, publiſhed ſome few years ago.

Dunſtan, archbiſhop of Canterbury, who died, A. D. 988, is in particular mentioned by the hiſtorians as an artiſt. He was a deſigner and a painter, and practiſed the working of metals, whether of gold, ſilver, iron, or braſs, in the greateſt perfection. He alſo frequently ornamented his works with images and letters, which he engraved thereon. Oſborn, his biographer, ſays of him, *præterea manu aptus ad omnia, poſſe facere picturam, literas formare*, ſculpello imprimere, *ex auro, argento, ære, et ferro, quicquid liberet operam.* But we muſt conſider, that theſe are the inflated praiſes of a monkiſh bigot; for he, who could add the title of ſaint to the name of Dunſtan, would not heſitate to call him a Raphael in painting, or an Audran in engraving. We have indeed a ſpecimen of his drawing, in an ancient manuſcript, preſerved in the Bodleian library at Oxford, which I copied for my firſt volume of the Manners and Cuſtoms of the Engliſh; but if his engravings were not ſuperior to his drawing, we have little to regret in the entire loſs of them.

Soon after the conqueſt, a new ſpecies of engraving was introduced into England, much more perfect in itſelf, than any which had preceded it; and, in every reſpect, diſtinct from the work of the carver or the chaſer. In the former ages, the engraver ſeems to have united both thoſe profeſſions to his own; but, in the preſent inſtance, he ſeems to have depended upon the graver only. I am now ſpeaking of the braſs plates, ſo frequently found in our churches, upon the tomb-ſtones, which are uſually embelliſhed with the effigies of the perſon, to whoſe memory they are dedicated; and were probably invented to ſupply the place of ſculpture, being, without doubt, conſiderably cheaper than carved images, whether in high or low relief; and for this reaſon I ſuppoſe they came into ſuch general uſe. I cannot pretend to ſay, at what period they were firſt introduced into this kingdom; but they are certainly of a very early date. In the fourteenth, fifteenth, and ſixteenth centuries eſpecially, they were ſo generally adopted, that there is ſcarcely an old church, of any conſequence in England, which cannot produce ſome ſpecimen of this kind. The Engliſh, indeed, appear to have been famous for theſe engravings, and, I believe, no nation in Europe can produce a greater variety of them.

They are executed entirely with the graver, the outlines being firſt made; and the ſhadows are expreſſed by ſtrokes, ſtrengthened in proportion as they require more force, and occaſionally croſſed with other ſtrokes, a ſecond or third time, preciſely in the ſame manner, as a copper-plate is engraved for printing. They were uſually laid flat upon the ſtones, to which they belonged, and expoſed to the feet of the congregation, conſtantly paſſing over them. They were, of neceſſity, executed in a coarſe manner, and the ſtrokes very deeply cut into the metal, eſpecially if the engraver was deſirous that his works ſhould endure for any conſiderable time. Very neat or exquiſite workmanſhip cannot therefore be expected. But however, ſome few of them may be found, which bear no ſmall evidence of the abilities of the workmen, by whom they were performed.

By thoſe very artiſts, who executed the monumental effigies, we may reaſonably ſuppoſe, were engraved the boſſes and claſps for the monaſtic books, boxes, ſhrines, and ornaments for the altars of churches; alſo cups; and a variety of other furniture of metal, as well

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for religious as ſecular purpoſes. Hence we ſee the art of engraving was not only diſcovered, but practiſed, ages before it entered into the idea of man to conceive, to what great and noble uſes it might be applied.

CHAPTER IV.

The firſt Diſcovery of producing Impreſſions from Engraved Plates conſidered; and the Claim of the Germans and Italians to this Invention, examined; with an Account of the moſt ancient Engravings of each Country, and a curious Specimen of the Workmanſhip of an Artiſt ſuppoſed to be a Native of England.

HAVING proved, in the preceding part of this Eſſay, the great antiquity of engraving, it remains now to conſider the art in a far more extenſive point of view, and to examine, when it was profeſſedly executed for the purpoſe of producing ſpecimens on paper; which happy invention increaſed its reputation, and rendered it more generally uſeful. The conſequence it now acquired with the public, occaſioned its ſeparation from the ſhop of the goldſmith, and worker in metals, with whom it ſeems to have remained for many ages, as a branch of their profeſſion; and the engraver by himſelf was properly conſidered, as an artiſt of the firſt rank.

The Germans and the Italians both lay claim to the invention of the art of taking impreſſions, from engraved plates, on paper. The former place their dependance upon the antiquity of the works which they produce; as the engravings of the old maſters of that country; the latter upon the poſitive aſſertion of Georgio Vaſari, who attributes it to Maſo Finiguerra, a Florentine artiſt; and declares, that it was accidentally diſcovered by him about the year 1460.

Profeſſor Chriſt mentions ſeveral old engravings, evidently the production of ſome German artiſt; one of them dated as early as 1465; the reſt 1466 and 1467; which account, reſpecting the two latter dates, is confirmed by M. Heineken, an excellent and able writer upon this ſubject, whoſe publications are frequently referred to in the courſe of this work. Theſe, it ſeems, were the earlieſt German prints they could produce with dates; whereas the firſt dated engravings in Italy, are ſaid to be the geographical charts for an edition of Ptolemy, publiſhed at Rome, A. D. 1478. The plates for the large edition of the Poems of Dante, invented by Boticelli, and engraved by him, or Baldini, did not appear till 1481. Hence we find the difference of twelve years, between the date of the Italian engravings, and thoſe produced in Germany.

It is indeed remarkable, that no print has hitherto been produced by the Italians, which can with the leaſt degree of certainty be attributed to Finiguerra. Neither has there been found in the foreign collections any engravings of a prior date to thoſe mentioned above; but others rudely executed, and without date, are mentioned however as proofs of the exerciſe of the art, as well in Italy, as in Germany, before the publication of thoſe prints which were dated. But it would be highly improper to place an implicit faith upon an evidence ſo doubtful; for if there be no date to a print, it is totally impoſſible to aſcertain the time preciſely, in which it was executed; for its rudeneſs, and the indifference of its workmanſhip, are by no means to be conſidered, as certain proofs of its antiquity; though in ſome caſes they may have their weight, eſpecially when ſtrengthened by other corroborating circumſtances: yet even then a poſitive deciſion in their favour ought to be very cautiouſly made.

From the ſimplicity of Andrea Mantegna's ſtyle, I wonder not, that he has been often conſidered, as one of the moſt early engravers. For I own, before I was convinced by experience of the contrary, I concluded, that his manner of engraving was, of all others, the moſt ancient. One of the earlieſt ſpecimens of this kind of workmanſhip, which I have ſeen, is faithfully copied, plate V. of this volume. If the F. which appears upon the pedeſtal cloſe to the hand of the ſeated figure, be granted to ſtand for Finiguerra, the print muſt be conſidered as a very valuable acquiſition; for it would inconteſtibly prove, that this ſpecies of engraving, which was practiſed in Italy only, was more ancient than any other adopted in that country, and

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in ſome meaſure exculpate Vaſari for attributing the invention to Finiguerra, even if it ſhould hereafter be proved, that the Germans practiſed the art of taking impreſſions, from engravings prior to the Italians. But this interpretation of the letter F. is not without ſome difficulty. It is expreſly ſaid by Vaſari, that Baldini was inſtructed by Finiguerra, and Boticelli again by Baldini. Yet if we look at the plates, executed by one or both the laſt artiſts for the great edition of Dante, dated 1481, we ſhall find the ſtrokes, which conſtitute the ſhadows, laid this way or that indiſcriminately, as the engraver thought proper, and croſſed with ſecond ſtrokes almoſt continually, and ſometimes with thirds, as the reader may ſee upon plate VII. which is a faithful copy of one of the engravings for Dante. The ſtyle of the engraving, plate V. is preciſely the ſame as was afterwards adopted by Andrea Mantegna, ſee plate VI. which is taken from a print executed by him. The outline is firſt cut upon the copper in a very powerful manner, and the ſhadows are expreſſed by ſimple ſtrokes, running from one corner of the plate to the other, without any croſſing, or conſiderable variation, preciſely in imitation of drawings made with a pen. Now, if Finiguerra worked in this ſtyle, it is not reaſonable to ſuppoſe that his immediate diſciple, Baldini, or Boticelli, inſtructed by Baldini, ſhould have ſo totally differed from it.

It is as confidently reported, on the other hand, that Andrea Mantegna learned the art of engraving from the works, if not from the inſtructions, of Finiguerra, or his ſcholars. If this be true, it will alſo appear incredible, that he ſhould not in ſome meaſure have followed the ſtyle of his inſtructors. The print, plate V. has every external appearance of being executed prior to the works of Mantegna; the mechanical part of whoſe engravings is far ſuperior, firmer, and more decided. It is therefore highly probable, that from this maſter, whoever he might be, Mantegna received his firſt inſtructions. This ſpecies of engraving was carried to a ſtill further degree of perfection by John Antonio Brixianus, and other artiſts of that time. After which period it died away, and we hear no more of it. And that this ſtyle of workmanſhip was not the moſt ancient, we need only to refer to the oldeſt dated prints, and beyond them to the braſs plates on tombs, and other ſpecimens of the art, for centuries paſt, and we ſhall find the ſtrokes, promiſcuouſly laid upon them, forming the ſhadows, and croſſed or recroſſed without the leaſt reſtraint.

According to what has been ſaid, it appears, that 1465 is the earlieſt date affixed to any print, produced by the Germans, except indeed one mentioned by Sandrart, in his Academy of Painting, which he ſays he had ſeen bearing date ten years earlier, and marked with a cypher, compoſed of an H. and an S. joined to the croſs-bar of the H. preciſely in the ſame manner, as that uſed by Hans Schauflein. But even the moſt ſanguine of his own countrymen, cannot help allowing their ſuſpicion of a miſtake in the date; and ſome have ſaid, it ſhould have been written 1477, which others think is ſtill too early. It is readily allowed that an older maſter than Schauflein did exiſt, who uſed the ſame monogram; but his prints in general bear the evident marks of being copies from others, and by no means, from the manner of their execution, juſtify the ſuppoſition of their being the works of a maſter, greatly anterior to the year 1500. The ſubject of the print mentioned by Sandrart, is a *girl careſſing an old man while ſhe ſteals his purſe from him.* This ſubject, it is well known, was frequently engraved, both on copper and on wood, by a variety of ancient maſters; but, except Sandrart, I never heard of any one, who had ſeen the print alluded to. A fuller account of this artiſt, with his works, may be ſeen in the ſecond volume, under the article Schauflein. The ſtory, that Peter Schoffer invented the art of engraving on copper, and taking impreſſions from plates of that metal, does not bear any ſimilitude to the truth; neither have we the leaſt plauſible reaſon given, in ſupport of ſuch an aſſertion.

With reſpect to the edition of the Ptolemy, printed at Rome in the year 1478, we muſt take notice, that the plates were not engraved by Italian artiſts, but by Conrad Sweynheym, and Arnold Buckinck, both of them Germans. The former, as appears from the dedication, firſt brought, not only the art of taking impreſſions from engraved plates, but that of printing alſo, to Rome, where he died, three years after the commencement of the work; which was at length completed by the latter; and the plates for this book are ſuppoſed to have been begun about the year 1472. It will doubtleſs ſeem very extraordinary, that the art of engraving ſhould have been diſcovered at Florence, ſo early as 1460, and yet unknown twelve years afterwards at Rome, where it was firſt introduced by foreign artiſts. It

appears from this circumſtance, that though Finiguerra, Boticelli, and Baldini, all of them Florentines, poſſeſſed the ſecret, they did not divulge it ſpeedily; and hence, as a good preſumptious proof, it may be urged, that ſuch Italian engravings, as are to be found prior to the year 1472, are by the hand of one or other of theſe artiſts. If this be granted, and great plauſibility, at leaſt, is on its ſide, it will follow that the originals, from whence the plates II. and III. are taken, are ſo. Theſe curious and valuable ſpecimens of ancient engravings, which, I believe, are unique, muſt have been executed as early as the year 1464; a very ſhort interval, from the time, which Vaſara gives us for the invention of the art; and are conſiderably more early, than any hitherto produced, though all the great foreign libraries have been repeatedly ſearched for that purpoſe. Two of them, I thought, were ſufficient, to ſhew the ſtyle in which they are executed; but the ſet conſiſts of eight plates, namely, the ſeven planets, and an almanack by way of frontiſpiece, on which are directions for finding Eaſter from the year 1465 to 1517 incluſive; and the dates regularly follow each other, which plainly proves, that there can be no miſtake with reſpect to the firſt; and we may be well aſſured, in this caſe, the engravings were not antedated; for the almanack of courſe became leſs and leſs valuable, every year. A full deſcription of all theſe engravings will be given in the ſeventh chapter of this Eſſay.

If we are inclined to refer theſe plates to either of the three Italian artiſts before mentioned, we ſhall naturally ſuppoſe them to be the work of Finiguerra, or Baldini; for they are not equal, either in drawing or compoſition, to thoſe aſcribed to Boticelli; which we know at leaſt were deſigned by him; and as Baldini is expreſsly ſaid to have worked from the deſigns of Boticelli, it will appear moſt probable, if they are to be attributed to any one of theſe three artiſts, they belong to the former. The reader muſt be left to judge for himſelf, whether he conceives them to be ſufficiently well executed; for he is to remember, that Finiguerra is ſpoken of by Vaſari, as a man of no ſmall ability. I own, after all, if I could but tell to whom one might reaſonably aſcribe theſe curious plates, I ſhould yet be tempted to ſuppoſe the original of the plate No. V. was really the production of Finiguerra's graver.

We have now ſeen what pretenſions the Italians have laid to the invention of the art of engraving, and have proved, by producing undoubted ſpecimens, that it did exiſt nearly about the time ſtated by Vaſari. With reſpect to what he has ſaid, concerning the art of taking impreſſions, from engraved plates being invented by Finiguerra, the ingenious obſervations of M. Heineken are well deſerving of notice. "According to Vaſari," ſays he, "and "others, his countrymen, it was the goldſmith Finiguerra, who invented this art about "the year 1460; and perhaps he was not miſtaken, if he ſpeaks of Italy only. It is very "poſſible, that the art of engraving ſhould have been long practiſed in Germany, and "unknown in Italy. The Italians, thoſe of Venice excepted, had very little correſpon-"dence with the Germans. For this reaſon, Finiguerra might diſcover this art, without "knowing, that it had been already invented in Germany. All the merchandizes of this "country were ſent from Antwerp to the Italians, who were much better acquainted with "the people of the Low Countries, than thoſe of the other provinces. For this cauſe, "Vaſari ſuppoſed that Martin Schoen, who was born at Culmback, and reſided at Colmar, "was a Fleming, and conſtantly calls him Martin of Antwerp."

We ſhall now proceed to examine, what claim the Germans can bring, prior to that of the Italians; and in that caſe we ſhall have recourſe to their works. The earlieſt dated print I ever ſaw produced by this ſchool, is copied, plate I. and the date is evidently 1461. And we ſhall ſee, however faulty it may be with reſpect to the drawing, or defective in point of taſte, the mechanical part of the execution of it has by no means the appearance of being one of the firſt productions of the graver. We have alſo ſeveral other engravings, evidently the works of the ſame maſter, and concerning which the ſame obſervations may be juſtly made. Beſides, the impreſſions are ſo neatly taken from the plates, and the engravings ſo clearly printed in every part, that, according to all appearance, they could not be executed in a much better manner, in the preſent day, with all the conveniencies, which the copper-plate printers now poſſeſs, and the additional knowledge they muſt neceſſarily have acquired, in the courſe of more than three centuries. Hence we may fairly conclude

clude, that, if they were not the firſt ſpecimens of the engraver's workmanſhip, they were much leſs the firſt efforts of the copper-plate printer's ability. Not that plates being badly printed is any certain proof of their antiquity; but we can hardly imagine, that the firſt attempts to take impreſſions from engravings ſhould immediately have arrived at perfection; and that at a time, when we cannot ſuppoſe them to have been aware of every circumſtance, neceſſary to inſure ſucceſs; eſpecially when we find it no eaſy matter, in the preſent day, at all times, to procure good impreſſions from our plates.

The artiſt to whom we owe this ſingular curioſity was, without doubt, a goldſmith. And indeed, it is certain, that the art of engraving plates, for the purpoſe of printing, firſt originated with thoſe ingenious mechanics, or elſe with the engravers, who executed the braſs plates for the monuments; but as I have ſaid before, I do by no means ſuppoſe, that this print is the firſt ſpecimen of engraving, even if we ſhould allow its author to have been the inventor of the art. There are other plates, ſome of which I ſhall ſpecify hereafter, that, I think, bear evident marks of priority, particularly thoſe of the maſter, who uſed the Gothic initials F. and S. ſeparated by a very ſingular mark, and who is called by Abbé Marolles. Francois Stoſs, or Stoltzhirs; but upon what authority does not appear.

Martin Schoen, a painter, engraver, and goldſmith, who was born at Culmback, and reſided chiefly at Colmar, is ſaid, with great appearance of truth, to have worked from 1460 to 1486, in which year he died. This artiſt was apparently the diſciple of Stoltzhirs; for he followed his ſtyle of engraving, and copied from him a ſet of prints, repreſenting the *paſſion of our Saviour*. So that, allowing Stoltzhirs to have preceded his diſciple only ten years, this carries the æra of the art back to 1450, without having any recourſe to the fabulous relation of ſome authors upon this ſubject, who ſpeak of one Luprecht Ruſt, as the maſter of Martin Schoen, abſurdly declaring, that he was an engraver on wood. Admitting therefore, that ſuch an artiſt really did exiſt, it is by no means reaſonable to ſuppoſe, that he ſhould teach the art of engraving on copper to another, when he was not, according to their own account, acquainted with it himſelf. Martin Schoen never engraved on wood, as far as I have heard; but his works on copper, it is well known, are very conſiderable.

Iſrael van Mechelen, or Meckenen, whoſe engravings are as multifarious, as thoſe of Martin Schoen's, was born at Mecheln, a ſmall village near Bocholt, where he chiefly reſided. The latter is a town ſituated upon the banks of the Aa, in the biſhoprick of Munſter, in Weſtphalia. He died, A. D. 1523. According to the tradition of the inhabitants of Bocholt, the father of this artiſt was a goldſmith, and his baptiſmal name was Iſrael. Hence M. Heineken concludes, that he alſo was an engraver, and that a great part of the prints, attributed to the ſon, belong to him. "An attentive examination," concludes that author, "will make it appear, that all theſe prints are not by the ſame hand. I "am almoſt certain, that Iſrael the father engraved ſeveral, thoſe eſpecially, which have the "greateſt marks of antiquity, and are executed in a rude ſtyle, approaching neareſt to the "work of the goldſmith. "Nor (adds he) will I deny, but that the ſon may have com- "menced originally as a goldſmith, by armorial bearings, foliages, croſſes, and other "ornamental works. But as he was a painter, as well as an engraver, and a man of "tolerable abilities in the art of deſign, conſidering the time in which he lived, it is not "at all aſtoniſhing, that among the prints produced by his graver, we ſhould "find ſome by no means wanting in merit." How far theſe obſervations may be conſidered as juſt by the experienced collector, I cannot pretend to ſay: For my own part, I ſee no reaſon to divide the works of this artiſt; nor can I find, upon ſtrict examination, any other difference in the prints, which I have ſeen attributed to him, than what one might reaſonably expect to find in the works of any one man, who with his own hand performed ſo great a number of engravings. Of courſe, his moſt early productions are the rudeſt, and manifeſt the leaſt ſkill; but all of them are equally defective in point of drawing, eſpecially when he attempted to expreſs the naked parts of the figure.

It is certainly true, that the manner of engraving, adopted by Martin Schoen, differed exceedingly from that of Iſrael van Mechelen. The works of the former are more

firm

firm and determined, and, upon the whole, greatly ſuperior. Let any one take the trouble of examining the print, repreſenting St. Anthony carried into the air by the demons, which was firſt engraved by Martin Schoen, and afterwards copied by Iſrael, and the queſtion will be readily decided in favour of the former, without adding the anecdote, recorded by Vaſari, that Michael Angelo was ſo pleaſed with this engraving, which is truly a maſter-piece of Schöen's, that he copied it in colours. The inferiority of Iſrael van Mecheln, when compared to Martin Schoen, as an artiſt, is by no means any proof of his priority in point of time. The only advantage, which M. Heineken gains by making the father of Van Mecheln an artiſt, as well as himſelf, is a greater length of time for the execution of thoſe works, attributed to him; and upon this ſuppoſition he ſays, "I place the engravings of "the two Iſraels between the years 1450 and 1503." The ſon was certainly a more modern artiſt than Martin Schoen; and we have a print by him, which bears ſo late a date as 1502. He was contemporary with Albert Durer; and ſome have ſuppoſed, that he viſited that artiſt at Nuremberg. Sandrart attributes to Iſrael Van Mecheln, the invention of engraving, and tells us, that his firſt prints were executed about the year 1450. If this account indeed be true, it muſt make much in favour of M. Heineken's conjecture, concerning the engravings of the father; but the argument at preſent unfortunately wants ſufficient proof, to be admitted as abſolutely concluſive; and, until ſome more ſatisfactory account ſhall be produced, I cannot help declaring, that I am of a different opinion. The earlieſt dated print, which I have ſeen by Iſrael van Mecheln, is in the collection of Dr. Monro. It repreſents the Virgin and Child, with four angels. The engraving is rude, and coarſer than the works of that artiſt are in general; and the date is 1480. He engraved however, I believe, ſomething earlier than this period. In the ſame collection, is preſerved a circular print, where the Deity appears ſurrounded by an ornamental border, in which the ſymbolical repreſentations of the four Evangeliſts are depicted with St. Jerom, and three other ſaints. Upon the deſk of St. Jerom, who is ſeated and writing, is the date 1466. There are ſeveral copies of this plate, and one of them by Iſrael Van Mecheln, apparently not greatly poſterior to the original, which probably was executed by the ſame maſter as the print, dated 1461, mentioned already in the preſent chapter.

What has been ſaid will, I doubt not, ſufficiently prove, that there is the greateſt reaſon to believe, that the art of taking impreſſions from engraved plates was practiſed in Germany, before it reached Italy; eſpecially if we agree with Vaſari, who expreſsly declares, it did not appear in that country before the year 1460; when, on the other hand, we may, I think, with the greateſt juſtice, place it at leaſt ten years earlier among the Germans.

Before I conclude this chapter, I beg leave to recommend to the attention of my readers a very curious ſpecimen of Engliſh engraving, as ancient, according to all external appearance, as any of thoſe produced in the courſe of this Eſſay, the Patera and Parazonium ſheath, repreſented in the frontiſpiece, excepted. (See plate No. 4.) And it is to be obſerved, that this print is not a copy, as the others are, but an impreſſion from the original plate, which is in my poſſeſſion, and was purchaſed, in the courſe of laſt winter, in a ſale, conſiſting of coins, medals, prints, and a variety of other curioſities, at the auction rooms belonging to Mr. Hutchins. A particular deſcription of this plate, and of all the others already referred to, will be found in the ſeventh chapter of the Eſſay, to which they are annexed.

England has conſtantly been omitted in the liſt of thoſe countries, which have produced ancient engravers. Our own authors had nothing to offer upon the ſubject in the leaſt ſatisfactory. Evelyn indeed ſays, "the art of engraving, and working from plates of cop-"per, which we call *prints*, was not yet appearing or born with us, till about the year "1490." By the word *us* he evidently means the moderns collectively in contradiſtinction to the ancients, whoſe works he had, in the preceding chapters, been ſpeaking of, and not the Engliſh alone; nor indeed does it refer to them at all, as any one will be convinced, who peruſes the context, but to the æra of the firſt invention of engraving, which he himſelf ſoon afterwards clearly explains. M. Heineken however has miſ-

taken this paſſage, and, in fact, one cannot much wonder that he ſhould, where he ſays, according to Evelyn, "the art of engraving on copper was exerciſed in England about "the year 1490." But, according to our own authors, the firſt book, which appeared with copper cuts in England, was the *Birth of Mankind*, otherwiſe called the Woman's Book, dedicated to queen Catherine, and publiſhed by J. Raynalde, A. D. 1540. Yet it is by no means certain, that theſe plates were engraved in England, or the work of Engliſh artiſts. Chambers muſt have given himſelf very little trouble to examine the ſtate of the arts in England, when he ignorantly aſſerted, in his dictionary, that engraving was firſt introduced here by John Speed, being brought by him from Antwerp in the reign of James the Firſt.

Indeed no one ſeems to have ſuppoſed, that we could lay even the moſt diſtant claim to a rivalſhip (much leſs to a priority) with reſpect to the early practice of engraving, with any of the continental nations, famous for the arts. But when we conſider, how many engravers we had in England, about the time in which the diſcovery of taking impreſſions from copper-plates was made, as the many monumental engravings, remaining in our churches to this day, ſufficiently teſtify (and a little examination of theſe early ſpecimens of the art will prove how well they are adapted to the purpoſe of printing), we ſhall readily conceive, that, if they did not themſelves diſcover this mode of multiplying their works, they would at leaſt have inſtantly adopted it, as ſoon as the knowledge of ſuch an invention had reached them.

There can be little doubt of the antiquity of the engraving here produced; and that it was made for the purpoſe of printing, the letters being reverſed upon the plate ſufficiently prove. So that if it ſhould be urged, though I ſee no kind of reaſon for ſuch a ſuppoſition, that the plate itſelf was executed abroad, at the command of ſome Engliſh devotee, it muſt at leaſt be granted, that the mode of taking impreſſions from it, was underſtood in England, or the plate could not have been of any uſe to the owner of it; and that the engraving was the work of ſome Engliſh artiſt, or executed at the deſire of ſome Engliſh perſonage, no one, I conceive, will doubt, on examining the contents of the inſcriptions. They conſiſt of particular invocations to all ſaints, comprehended in ſeven compartments, the initial letters of each invocation or prayer being ornamented with the repreſentation of the perſonages to whom it is addreſſed. The firſt is to the Virgin Mary; the ſecond, to the Archangels, Angels, and Celeſtial Powers; the third, to the Patriarchs and Prophets; the fourth, to the Apoſtles Peter and Paul, &c. the fifth, to the Martyrs and Confeſſors of the Faith. This prayer is firſt addreſſed to Thomas Beckett, whoſe murder is repreſented in the midſt of the initial letter; then to Edward the Confeſſor, or Edward the Martyr; and the name of Stephen, mentioned in the laſt line, refers alſo, without doubt, to ſome other favourite Engliſh ſaint. The ſixth petition is to the Popes and Prelates of the church; and the laſt to the Virgins, and holy Women diſtinguiſhed for their piety. The whole is concluded with a general prayer, including an addreſs to all of them, and a petition to God, that their merit and example may tend to the ſalvation of the perſon, who is repreſented as offering it up to Heaven, in behalf of himſelf, and the church of which he was a member. The addreſs to the Engliſh Saints, in the fifth petition, plainly, I think, determines the country to which it belonged; and the names of more Engliſh perſonages may eaſily be traced out in the ſixth and ſeventh prayers. If the perſon at the bottom could be diſcovered, I have little doubt, but the date of this ſingular curioſity might be nearly aſcertained. The ſtyle of the drawing, and the manner in which the little figures are compoſed, being placed in the initial letters, bear an exact reſemblance to the illuminated delineations, which we meet with in manuſcripts of the fifteenth century, eſpecially towards the commencement of it; and the writing alſo has every appearance of an equal antiquity. It is evidently ſtamped upon the plate with ſmall punches, and retouched afterwards with the graver. The figures are executed entirely with the graver, in a very ſlight and unſkilful manner; which ſeems evidently to prove the inability of the artiſt, who, perhaps being uſed to the execution of large figures on monumental braſs plates, met with no little difficulty in contracting his deſign, and expreſſing it in ſo ſmall a compaſs. Yet though this print is ſo very indifferently executed,

executed, it has been conſidered as not ſufficiently rude for a firſt attempt. To this objection I anſwer: Firſt, with reſpect to the drawing and compoſition, many deſigns much ſuperior may be ſeen, delineated in manuſcripts, as early as the thirteenth and fourteenth centuries; conſequently greatly prior to this. And ſecondly, with reſpect to the mechanical part of the execution of the engraving, many ſpecimens of ancient workmanſhip with the graver may be produced, conſiderably more early, and much more ſkilfully performed.

M. Heineken obſerves, that, prior to the commencement of printing, the images and portraitures of ſaints were impreſſed on ſlips of paper, reſembling playing cards, and put into the hands of the ignorant, to amuſe them, whilſt, at the ſame time, they reminded them of their religious duties, and the benefit they might receive from the prayers of thoſe holy perſonages, agreeably to the ſuperſtitious opinions of the time. And this very print ſeems to prove, that the moſt early impreſſions from copper-plates were devoted to the ſame pious purpoſes. In this point of view, the preſent engraving may juſtly be conſidered as one of the moſt early ſpecimens of the art, which has as yet been produced. With theſe obſervations, I ſhall conclude this long, and I fear tedious chapter, leaving them entirely to the determination of my readers, how far they are to be conſidered as worthy of their attention.

CHAPTER V.

The peculiar Style of the German School, and an Examination of the Works of the Artiſts belonging to that School; eſpecially with reſpect to the Mechanical Part of the Execution of their Engravings, from the Year 1461 *to* 1500.

BEFORE I enter upon the ſubject of this chapter, it will, I conceive, be very neceſſary for me to explain, as clearly as poſſible, my own ideas of *beauty* and *elegance*, and the acceptation, in which I wiſh the expreſſions *ſtiff* and *Gothic*, which occur ſo frequently in the courſe of this work, ſhould be received, as applicable to hiſtorical compoſitions in general.

Beauty, I conceive, conſiſts not only in a variety of forms, but in a variety of elegant forms. ſtreight lines convey the idea of ſolidity and ſtrength, without motion, and are therefore very improper for any figure, which in itſelf is ſuppoſed to be capable of motion. For this cauſe it is, that a figure ſtanding upright, with both the legs, and both the arms, preciſely in the ſame poſition, and the head neither inclining to the right nor to the left, will be called a ſtiff figure, without requiring the examination of the artiſt's eye.

A variety of forms, judiciouſly contraſted with each other, naturally convey the idea of motion; and though the figure be repreſented as ſtanding ſtill, the ſame idea ſtill ſubſiſts in the mind; and we conceive it could move, if it pleaſed: the reaſon is eaſily given. For, as all our ideas of external objects are acquired from the objects themſelves, it follows, that, as we ſee no animal motion without variety of form, the ſame variety of form, repreſented in a picture, ſhould produce the ſame idea of motion, or of the poſſibility of motion; ſo that, ſtrictly ſpeaking, *ſtiffneſs* is a ſomething we conceive to be improperly formed for motion. And the more or leſs this idea is prevalent in the mind, the more or leſs we conſider the object of our contemplation as cenſurable.

Hence it is we call thoſe draperies *ſtiff*, or *Gothic*, in which the folds do not fall into ſuch forms, as we naturally expect they ſhould. Every appearance of ſtudied exactneſs, in the diſpoſition of them, is a conſtraint upon the eaſy flow of motion; and the more or leſs we diſcover it, we praiſe or condemn it in the ſame proportion. The common eye is no mean judge in this particular; for the common eye cannot help obſerving the ordinary appearances of ſimple nature, and judges accordingly, without any previous bias.

Much has been ſaid with reſpect to elegance in the general form of the human figure. I have obſerved, that in the moſt eſtimable antique ſtatues, the outlines of all the parts are expreſſed by large convex and ſmall concave lines. I am not ſingular in this obſervation; from an artiſt of the firſt rank in this kingdom, whoſe friendſhip I am honoured with, I firſt received it; and repeated examination has abundantly confirmed the fact. It is evident, at leaſt to me, that exact lines of any kind, even if they be drawn in the ſer-

pentine form, cannot give the perfect expreſſion of beauty and elegance; for theſe, if traced preciſely, will have a formal appearance; and if they convey the idea of motion at all, it is the conſtrained motion of the jack-worm, rather than that of an animal, which can freely move itſelf at its own pleaſure.

Such forms therefore, as convey the cleareſt idea of thoſe flowing lines, which motion naturally gives, or ſeem diſpoſed in the fitteſt order to move, appear to me moſt elegant and graceful; whilſt, on the contrary, thoſe forms, which are apparently unfit for motion, and leaſt varied from one another, I conſider as proportionably *ſtiff* and *Gothic*.

The reaſon why we have ſo few great artiſts amongſt the number, which in all ages are purſuing the arts, is, becauſe ſo few have the eye to ſee, and the faculty to retain, the beautiful variety of forms, which nature continually produces. Thoſe, not poſſeſſed of theſe abilities, ſubſtitute in their own minds, a ſet of forms, which they themſelves approve; and which they uſe on all occaſions. The continual repetition becomes tireſome and diſguſting; for variety alone can delight the mind. Thoſe who, by painful attempts at neatneſs and laboured execution, endeavour to compenſate for the want of genius, often fail ſtill more than the manneriſt. Nature ſets the compaſſes at defiance; and no rule can be ſufficient to inſtruct that man to draw her correctly, who has not the eye to ſee her naked as ſhe is, and the idea, firſt ſtrongly impreſſed upon his own mind, of what he means to expreſs: For if he feels not the effects of beauty in himſelf, how can he poſſibly communicate them to another?

The want of natural ſimplicity, diſtinguiſhed by the appellation *Gothic*, was a ſtrong characteriſtic of the German ſchool, eſpecially at that early period, which we now are proceeding to ſpeak of.

All the ancient German maſters were exceedingly defective in drawing, eſpecially when they attempted to execute the naked parts of the human figure. Martin Schoen ſucceeded the beſt; and a ſmall upright print by him, repreſenting St. Sebaſtian tied to a tree, may be produced as a ſpecimen, by no means unfavourable. The body of the figure poſſeſſes great merit, and the head is not devoid of expreſſion; but the other extremities are by no means equally well drawn. Drawing from nature ſeems to have been no part of an artiſt's education at this time; and as they had not the admirable remains of antiquity to direct their taſte, no wonder they fell into a manner, which, however diſguſting it may appear to us, was probably conſidered as excellent by them, who had not the opportunity of examining any works ſuperior to their own.

From the old maſter, whoſe prints are marked with an F. and an S. named by Marolles Francois Stoſs, or Stoltzhirs, I am greatly inclined to believe, that Martin Schoen learned the art of engraving. It is certain, however, that he not only copied the prints of Stoltzhirs, but imitated his ſtyle of engraving alſo; which indeed he improved to a very great degree. Schoen appears to have had a conſiderable number of ſcholars, who followed his manner; but none of them ever equalled him. Among theſe may be reckoned, Bartholomew Schoen, the elder Schauflein, Francois van Bocholt, Boſche, Wenceſlaus of Olmutz in Bohemia, Adam Gamperlin, Pleydenwurff of Nuremberg, Michael Wolgemuth, Mathew Zagel, and Mair, whoſe works are mentioned under their reſpective names. To theſe may be added the following, known by their marks only; who, as they certainly worked during this period, may very properly be mentioned here: as, I. C. and S. and P. P. Theſe letters are ſeparated by a ſort of croſs. W. H. Theſe letters are ſeparated by a mark, ſomething reſembling that of Martin Schoen's. B. M. Theſe initials are ſeparated by a ſort of croſs. W. h. F. and W. with a ſort of croſs. T. W. and L. with a flouriſh, reſembling a Gothic Z. All theſe artiſts were diſciples or imitators of Martin Schoen.

I have given it as my opinion, in the former chapter, that the artiſt, to whom we owe the curious print copied in this volume, and dated 1461, (See plate I.) was the maſter, from whom Iſrael van Mecheln received his inſtructions in the art of engraving. The manner of Iſrael van Mecheln differed exceedingly from that of Martin Schoen, eſpecially in the management of the fleſh and draperies, which are executed in a neater and more

more laboured ſtyle. The ſtrokes are much finer, in general, and often aſſiſted in the finiſhing with a tender interline; by which they may be conſtantly diſtinguiſhed. All the imitators of Iſrael adopted the ſame method; particularly the engraver, who ſubſcribed his prints, Z. Wott, or Z. Woll. He executed many of his plates in a very neat, careful ſtyle; but they are ſo miſerably defective in point of drawing, and ſo totally devoid of taſte, that few collectors, I fear, will take the trouble of examining them.

We have ſeveral engravings by the ancient artiſt, mentioned above as the maſter of Iſrael van Mecheln; but one of them is too ſingular to be omitted. It repreſents the Sibyl, ſhowing to the emperor Auguſtus, the Virgin Mary, with the infant Chriſt, in the clouds. The figures are loaded with drapery; and the crown, with other parts of the habit of the emperor, is richly ornamented with jewels. In the back-ground is repreſented a town at a diſtance; which, M. Heineken informs us, is a view of the town of Culmbach, with the caſtle of Bleſſenberg: from which circumſtance he conjectures, that the artiſt was a native of that place; at leaſt, adds he, I am perſuaded, that the inventors of the art of engraving did live at Culmbach, or at Nuremberg, or at Augſbourg. He ſpeaks of this as a very ancient print, and declares, "that every part of it proves it to "have been the work of ſome goldſmith, which perfectly demonſtrates the immediate com- "mencement of the art." This print is ſeven inches and a half wide, by ten inches and a half high. The mechanical part of the execution is preciſely the ſame, as in that which is dated 1461: and the ſtyle of drawing, with every other mark of diſtinction, correſponds ſo exactly, that I am perfectly perſuaded, they were both performed by the ſame hand. So alſo are thoſe, I verily believe, marked with an E. and an E. with an S. or elſe by a diſciple, who imitated this maſter's ſtyle of engraving in a moſt admirable manner. The print mentioned by profeſſor Chriſt, dated 1465, which, he ſays, is marked with a C. and an E. joined together, is by the ſame hand. And though I have never met with a print, ſo dated, with that mark, yet I have ſeen the ſame mark upon another print, with the date 1466; and, I conceive it is an E. and S. joined together in the Gothic ſtyle. This print repreſents the Deity, with Chriſt and the Holy Spirit, ſurrounded by many angels, in a ſort of gallery; whilſt beneath an arch the Virgin appears ſeated, holding the infant Jeſus; and an angel, with other figures, accompanying her; a man and woman are alſo repreſented kneeling at her feet. Upon the arch is an inſcription in honour of the Virgin. This print is eight inches and a quarter high, by four inches and three quarters wide. I have alſo ſeen a St. Sebaſtian, marked E. S. dated 1467. The Virgin and Child with angels; alſo a ſingle figure of the Virgin; the Virgin and Child appearing to St. John; and a ſuderium ſupported by St. Peter and St. Paul; all marked with the ſame letters, and bearing the ſame date. Theſe are in the collection of Dr. Monro; and all apparently by the ſame hand, though the latter are finiſhed the moſt. But to return to Iſrael van Mecheln. Beſides Zwoll, he had ſeveral diſciples, or profeſſed imitators, who lived in this century; after which his ſtyle of engraving was nearly loſt; and the works of Albert Durer were conſidered as moſt worthy of imitation. Among them is Michael Bogner, and the artiſt who uſes the Gothic initials I. A. another, who marks his prints B. M. every way different from him, mentioned before, who uſed theſe letters divided by a ſort of croſs; he alſo who ſigned the initials B. R. the letters being divided by a mark bearing ſome ſmall reſemblance to an anchor; and another, who ſubſcribes his prints S. A. but above all, that great artiſt, Lucas Jacobs, better known by the name of Lucas van Leyden, of whoſe works we ſhall give an account hereafter. The engraver, who uſed the W. diſtinguiſhed by a ſort of croſs, worked occaſionally in the ſtyle of Martin Schoen, and of Iſrael van Mecheln; and ſo alſo did Francois van Bocholt, and ſome others.

The German engravings therefore, prior to the ſixteenth century, may be divided into two claſſes: Thoſe of Upper Germany, which reſemble the ſtyle of Martin Schoen; and thoſe of the Low Countries are imitations in a greater or leſs degree, of the works of the old maſter, upon which Iſrael van Mecheln founded his ſtyle of engraving.

CHAP.

CHAPTER VI.

The general Style and Character of Deſign among the Italian Engravers, and the Extent of their Knowledge, in the Execution of the Mechanical Part of their Plates, examined, from 1464 *to* 1500.

AS we divided the engravings of the old German ſchool into two diſtinct claſſes, we ſhall do the ſame, and with ſtill more propriety, with reſpect to thoſe of the ancient Italian ſchool. As firſt thoſe which bear the neareſt reſemblance to drawings with a pen, in which the ſtrokes, that expreſs the ſhadows, are laid from the one corner of the plate to the other; and this ſtyle of engraving was adopted by the artiſt who executed plate V. alſo by Andrea Mantegna, Pollaioli, and their followers. Secondly, The engravings in which the ſtrokes are laid to form the ſhadows, without the leaſt conſtraint; and croſſed with other ſtrokes, as often as the artiſt pleaſed, unconfined by any particular rule. In this ſtyle the Planets, dated 1461, are executed; one of which is copied plate III. together with the frontiſpiece belonging to the ſet, plate II; and are particularly deſcribed in the ſeventh chapter of this Eſſay. The ſame method was adopted by Boticelli, and apparently by Baldini; alſo by an artiſt, who uſes the intitals, L. A. F. and by another, who marks his plates with an N. Several others, as will be noticed preſently, engraved in both theſe manners, and that ſometimes upon the ſame plate.

The prints belonging to the Italian ſchool, from the very commencement of the art, are eaſily diſtinguiſhed from thoſe engraved in Germany; not only by the viſible difference which appears in the execution of the mechanical part of the workmanſhip, but alſo by the ſimplicity of ſtyle, with which the former deſigned the human figure; and this ſimplicity in ſome degree is conſtantly found in the ſlighteſt Italian compoſitions: being profeſſedly acquired by the ſtudy of the works of antiquity. But perhaps the diſtinction between the German and Italian engravings is no where more ſtrikingly evident, than in the drawing of the draperies, and the diſpoſition of the folds. In the one, it is plain and unaffected; the folds are long and flowing, and the turn of the figures has always more or leſs of that grace, which is ſo powerfully demonſtrated in the ſtatues, baſs reliefs, and other remains of the ancients: whilſt the Germans, forſaking nature, or contenting themſelves with viewing her in diſguiſe, and having no aſſiſtance to correct their taſte, degenerated into what is called manner, and drew the human figure, not as it really did, but as they conceived it ſhould appear to them.

And the manifeſt difference in the drawing and compoſition, as well as in the ſtyle of engraving, which appears in the prints, belonging to theſe ſchools, may be conſidered as an argument of ſome force, in favour of the ingenious opinion of M. Heineken, who conceives, that Finiguerra might have diſcovered the art of engraving in Italy, without being conſcious that it was practiſed at the ſame time in Germany, and conſequently could not be a new invention. For had one nation taken it from the other, it is reaſonable to ſuppoſe, that ſome reſemblance would have been eaſily traced, with reſpect to the mechanical execution of the work; and when the Germans copied the works of the Italians, we conſtantly find that it was ſo. For Boticelli engraved ſeveral plates of the Prophets, and Sibyls, ſoon after the diſcovery of engraving by Finiguerra, which were imitated ſoon after by the Germans, in a ſtyle much reſembling the originals; though the copies have all the appearance of labour, and are executed with much ſervility. The imitations are alſo in ſome circumſtances to be diſtinguiſhed from the originals, by the orthography: as for example, No. XIV. inſtead of *David*, the name is written *Davit*. Theſe Prophets and Sibyls are ſingle figures, five inches and a half high, by four inches one-eighth in width. The originals are very rudely executed, and bear every mark of priority, when compared with the plates for the Dante. They are alſo very badly printed, and, without doubt, the firſt efforts of Boticelli in the exerciſe of engraving.

The Prophets and Sibyls of Boticelli were alſo copied by an Italian artiſt, in a ſtyle ſuperior to the originals, and by no means reſembling them in the mechanical part; being

being executed very neatly, in the manner adopted by Mantegna. Theſe prints have ſeveral Italian verſes underneath them; and were apparently the works of Giov. Ant. Brixianus, or ſome other engraver, contemporary with him, and his equal in point of merit.

Boticelli is ſpoken of as a man of genius, in the hiſtory of the painters. He certainly did not draw incorrectly upon the whole; though the outlines of the figures are frequently overcharged, which gives them too great an appearance of ſhortneſs. The limbs and extremities, in particular, are heavy, and often very indifferently marked. It muſt be remembered, that I ſpeak of him now as an engraver; and theſe obſervations refer to him in that character only. His friend Baldini, who worked conjointly with him, or from his deſigns, is generally allowed to have been deficient in the art of drawing, but ſuperior to him in the management of the graver. There are a ſet of upright plates, more than ſixty of which I have ſeen, on which are depicted the Seven Planets, the Nine Muſes, the Four Ages, the Liberal Arts and Sciences, together with the Trades, and Mechanical Employments of Mankind. They are repreſented chiefly by ſingle figures, encloſed in a twiſted border, and bear every mark of great antiquity. They are little more than outlines, but very neatly engraved, and printed in ſuch a manner, as proves, that the artiſt knew much better how to engrave, than to take impreſſions from his plates. I never met with the ſet compleat. Dr. Monro has near forty; and Mr. Thane lent me twenty-one. The names of the planets, muſes, arts, trades, &c. are written at the bottom in capitals; and an alphabetical letter is put at the left-hand corner, and the number of the print at the oppoſite corner, in a line with the name. Theſe prints are ſeven inches high, by three inches three-eighths in width; and, I verily believe, they are ſome of the firſt productions of the graver in Italy, and probably the works of Baldini, aſſiſted perhaps in the deſigns by his friend Boticelli. An artiſt, who ſigned his plates with an L. and an A. joined together, with an F. ſtanding, I preſume, for *fecit*, engraved in the ſame ſtyle; ſo alſo did another artiſt, whoſe ſignature is a ſpecies of N. And both are very ancient. From theſe maſters, it is probable, Giovanna Mariae Brixienſis, the Carmelite of Breſcia, learned the art of engraving; for he did not entirely follow his brother, who imitated the manner of Mantegna; but ſometimes connected both ſtyles together. And this is the ſource from which Marc Antonio Raimondi acquired that knowledge, which has rendered him ſo juſtly famous, and ſtamped ſo high a value upon his excellent performances.

The print, plate V. is executed in that ſlight, ſimple ſtyle, which Mantegna afterwards improved. The outline is engraved very powerfully, and the ſhadows are expreſſed by ſtrokes, running from one corner to the other of the plate, which are rarely, if ever, croſſed. The ſubject of this print is certainly emblematical. It repreſents the engraver at work; and Hercules is ſtanding before him, ſupporting the univerſe upon his ſhoulders, to ſhow, that all viſible beings are the objects of the artiſt's imitation. By the figure of Hercules is teſtified that labour and ſtrength of mind, which are neceſſary to arrive at perfection. The book, the ſphere, and other emblems of learning, are to ſhew us, that the artiſt ought to be a man of ſcience; and he is repreſented as an old man, becauſe a conſiderable length of time is neceſſary for ſtudy and practice, before he can be ſuppoſed to arrive at any very high degree of excellence. The foregoing ingenious interpretation of this print, I owe to a worthy friend; as alſo ſeveral other important obſervations, which occur in the courſe of the Eſſay. By this very artiſt, we have another print, of nearly the ſame ſize, and executed in a manner exactly ſimilar. The ſubject is alſo allegorical, and repreſents Cupid binding the God of War, and claiming his laurels. Probably both might belong to a ſet of emblems. Theſe two, however, are all I have ſeen. The laſt has no inſcription, letter, or mark to diſtinguiſh it. It is, at this time, in the poſſeſſion of Mr. Thane.

There is a large print, length-ways, by an engraver, who lived at this period; but uſed no mark of any kind. It repreſents the laſt judgment. Chriſt, with a multitude of ſaints and angels, appears above, ſeated in the air; other angels, on one ſide, are conveying the ſpirits of the juſt men into Paradiſe; whilſt, on the other ſide, the devils

are thruſting the wicked into ſeparate pits of fire, where they are puniſhed according to the nature of their crimes, which are written on labels above them: as, LUSSURIA, IRA, GOLA, AVARITIA, INVIDIA. It is very rudely executed, and, without doubt, very ancient; yet ſome of the figures, and moſt of the heads, are by no means deſtitute of merit. The maps or geographical charts, mentioned in the fourth chapter of this Eſſay, as engraved by Conrad Sweynheym and Arnold Buckinck, for the edition of Ptolemy, publiſhed at Rome, 1478, are alſo very rudely engraved, according to Heineken, in this ſtyle, which he diſtinguiſhed by the appellation of *traits de zigzag*, or zigzag lines; and in this manner, ſays he, the goldſmiths uſually ornamented their work. The letters, continued he, are executed with much labour, being ſtamped upon the plate with punches, by the aſſiſtance of the hammer. The zigzag mode of workmanſhip adopted by theſe artiſts, ſeems to prove, in my judgment, that though they were natives of Germany, they learned, however, the art of engraving in Italy, where only it was practiſed in this ſtyle, and never in Germany, or indeed in any other country, that I can recollect. Pollaioli and Andrea Mantegna imitated the foregoing maſters; and a fine ſpecimen of the work of the latter is copied on the plate No. VI. ſubjoined to this Eſſay. Theſe were followed by Giovanna Ant. Brixianus; an artiſt, who ſigns his name I. F. T. and was probably a diſciple of Brixianus; together with ſeveral others, whoſe names are totally unknown and undiſtinguiſhed by any mark.

The two following prints are, without doubt, very ancient, and prior to the ſixteenth century. And becauſe of their ſingularity, I have thought it neceſſary to deſcribe them, though they have no mark, by which they can be properly diſtinguiſhed. They are executed in a mixed ſtyle, formed in part upon that of Boticelli, and in part upon that of Mantegna. The one repreſents Judith putting the head of Holophernes into the bag, which her maid holds for her. It is a large print, one foot high, by eight inches and three quarters wide. It is rudely engraved; and the drawing is very defective, eſpecially with reſpect to the extremities of the figures. The other is ſeventeen inches and a half long, by twelve in height, ſtill more rudely executed than the former, and by no means more correctly drawn. In the front, we ſee a woman ſleeping upon a bench, whilſt a ſatyr is lifting up the drapery, with which ſhe is covered. Near him is another ſatyr, apparently frighted by a young man, who is clothed and lying down, preſenting to him two flutes, which he holds in his right hand. Towards the left we ſee a large baſon, with water iſſuing from it; and fiſhes, ducks, and frogs, are depicted ſwimming in the ſtream below. Among the ruſhes is an inſcription upon a ſcroll, which is perfectly unintelligible to me.

I have a ſmall print, ſeven inches high, by nearly four inches and an half wide. It repreſents St. Sebaſtian, a ſtanding figure, bound to a column. From the manner in which it is executed, I take it to be the work of Boticelli; and if ſo, it is certainly the fineſt ſpecimen of this ſtyle of engraving, that I ever ſaw. The figure is carefully drawn, and poſſeſſes great merit. Marc Antonio improved upon this ſtyle of engraving, and by it acquired ſuch great reputation, that it was preſently adopted by nearly all the Italian engravers; whilſt that of Mantegna and his followers was totally neglected, ſoon after the commencement of the ſixteenth century.

VENERE ESEGNO FEMININO POSTA NEL TERSO CIELO FREDDA E VMIDA TENPERATA LAQVALE A QVESTE P

GENARO + A + DI + XXXI + LVNA XXX +
ADI PRIMO LA CIRCVCISIONE DX P +
ADI + V + VIGILIA
ADI + I + I TRE MAGI +
ADI + X + S PAVLO P + HEREMITA
ADI XVII + S + ANTONIO ABATE
ADI XX + S SEBASTIANO
ADI XXI + S + AGNESA
ADI XXV + LA CONVERTION D S PAVLO +

FEBRAIO D XXVIII LVNA XXVIIII
ADI DVA S MARIA DELE CANDELE
ADI III S BLASIO MARTIRE
ADI V S AGHATA
ADI X S SCOLASTICA VERGI
ADI XIIII S VALENTINO MARTI
ADI XXII S PIETRO INCADREGH
ADI XXIII LA VIGILIA
ADI XXIIII S MATIA APOSTOLO

MARZO ADI XXXI LVNA TRENTA
ADI VII S PERPETVA E FELICITAS
ADI VIIII S QVADRAGINTA MARTIRE
ADI IXII S GREGORIO PAPA
ADI XXI S BENEDETTO ABATE
ADI + XXV LA NVNCIACIO D S MARIA

1510	1511	1512	1519
ADI 31	ADI 20	ADI 11	AD 27
M	A	A	M

APRILE ADI XXX LVNA XXVI
ADI ADI XIII S TIBVRCIO E VALERIA
ADI + XXIII S SORSO
ADI + XXV S MARCO ET VANGELIST
ADI XXVIII S VITALE MARTIRE
ADI XXVIIII S PIETRO MARTIRE

ADI 1514	1515	1516	1517
ADI 16	ADI 8	ADI 23	ADI 1
ADI A	A	M	A

MAGO ADI XXX LVNA XXX
ADI + P S IACOPO E FILIPPO +
ADI + III LA TVENCIONE DI S CROX
ADI + VI S COVANNI PORTA LATINA
ADI VIII LA PARICIONE D S MICAEL
ADI XIIII S BONIFACIO MARTIRE
ADI XXV S VRBANO MARTIRE
ADI DETO S EANOBI PISHOPE E COFOR
ADI XXXI S PETRONILLA VIRGINIS

GVGNO DI XXX LVNA XXVIIII
ADI DVA S ERASMO
ADI + XI S BARNABE APLI
ADI * XIII S ANTONIO DAPADVA
ADI XVIIII STORV GERVASII
ADI XXIII VIGILIA
ADI XXIIII + S GOVANI BATISTA +
ADI XXVI STORV IOHA III S E PAVLI
ADI + XXVIIII S PIERO ET S PAVLO

LVGLO ADI XXXI LVNA TRENTA
ADI XV S QVIRICI E IVLITE
ADI XX S MALGHARITA
ADI + XXII S MARIA MADALENA
ADI XXIII S APLINARO ES B GIDA
ADI XXIIII S CRESTINA E VIGILIA
+ ADI XXV S IACOPO APLOI S XPFANO
ADI XXVII S PANTALEONE MARTIRE
ADI XXX S ABDON ET SENE

AGHOSTO DI XXXI LVNA XXVIII
ADI P S PIERO T VINCVLA
ADI TRE LA IVENCIO DI S STEFANO
ADI X S LAVRENCIO +
ADI XII S CLARA
ADI XV S MARIA +
ADI + XXIIII S BARTOLOMEO APLO
ADI XXVIIII S GOVANI DICOLATO

SETENBRE ADI XXX LVNA XXX
ADI VIII LA NATIVITA D S MARIA +
ADI XIIII LA ESVLTACIONE D S CROCE
ADI XX VIGILIA
ADI XXI S MATEO APLO E VANGELISTA
ADI XXII S MARICIO MRE
ADI XXVI S IVSTINA
ADI + XXVII S COSMA E DAMIANE
ADI + XXVIIII S MICHELE +

OTOBRE ADI * XXXI LVNA XXVIIII
ADI P S REMIGIO
ADI IIII S FRANCESHO
ADI VIIII S DIONISIO MARTIRE
ADI XVI S GHALLO ABATE VANGELISTA
ADI * XVIIII S LVCA VANGELISTA +
ADI XXI S VRSOLA COLASVA COPAGNIA
ADI XXVII VIGILIA
ADI XXVIII S SIMON E S IVDA +

NOVENBRE ADI XXX LVNA XXX
ADI + I TVTI I SANTI
ADI VI S LEOARDO COFESOR
ADI XI S MARTINO COFESOR +
ADI XIIII S ELISABETA
ADI XXII S CICILIA VIRGINE
ADI XXIII S CLEMENTI PAPA
ADI XXV S CATERINA VIRGINE +
ADI XXX S ANDREA APLO +

DICENEBRE D XXXI LVNA * XXVIIII
ADI IIII S BARBERA
ADI VI S NICOLAO CONFESOR
ADI VIII LA CONTIOE DI S MARIA +
ADI XIII S LVCIA VERGINE
ADI XXI S TOMAS APL +
ADI XXV LA NATIVITA D XP +
ADI XXIIIIII S STEFANO P MARTIR +
ADI XXXI S SILVESTRO PAPA

SE TV VO TROVARE QVANDO ELA PASQVA ELTE CONVIENE TROVARE EL MILESIMO CHE CORE QVELO ANNO ET ROVERAI E INTENDI CE LA LETERA A SEINTENDE APRILE ELE M SINTENDE MARSO

Oro de oibus sanctis :

i. Gaude mater saluatoris
Felix fide
Flos decoris mundi
Q solacium
Nunc letare
celi choris
In hoc festo et langoris
Nostri sis remedium

ii. Gaude michael
Et hac die
Gabriel
Raphaelq
Messie
Angelorum ordi
nes nos precamur no
bis pie Sitis causa me
lodie Supra celi cardi
nes

iii. Gaude ventre con
secratus
O Gapti
sta mire
uatus Sac
er degens secu
lo Patriarchis sociatus
Et prophetis vite flatus
Fac finire iubilo

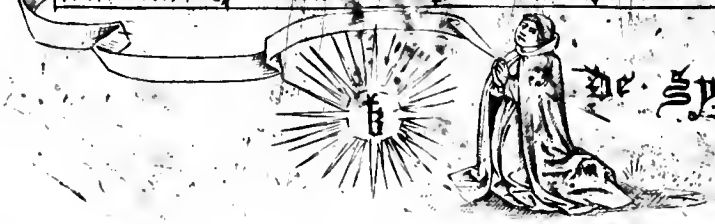
Gaude
petre cum
sodali
Paulo
xpo speciali iiii
lucens
orbis cli
mata Et cater
na generali vestri
sita loco tali Nos
cum eis adiuua

Gaude
thoma
spes angelorum
Et georgi
tutor horum v
Cum edwa
rdo nobili
Tu laurenti rege lorum
Ut tuam poli chorum
Cum fauore stephani

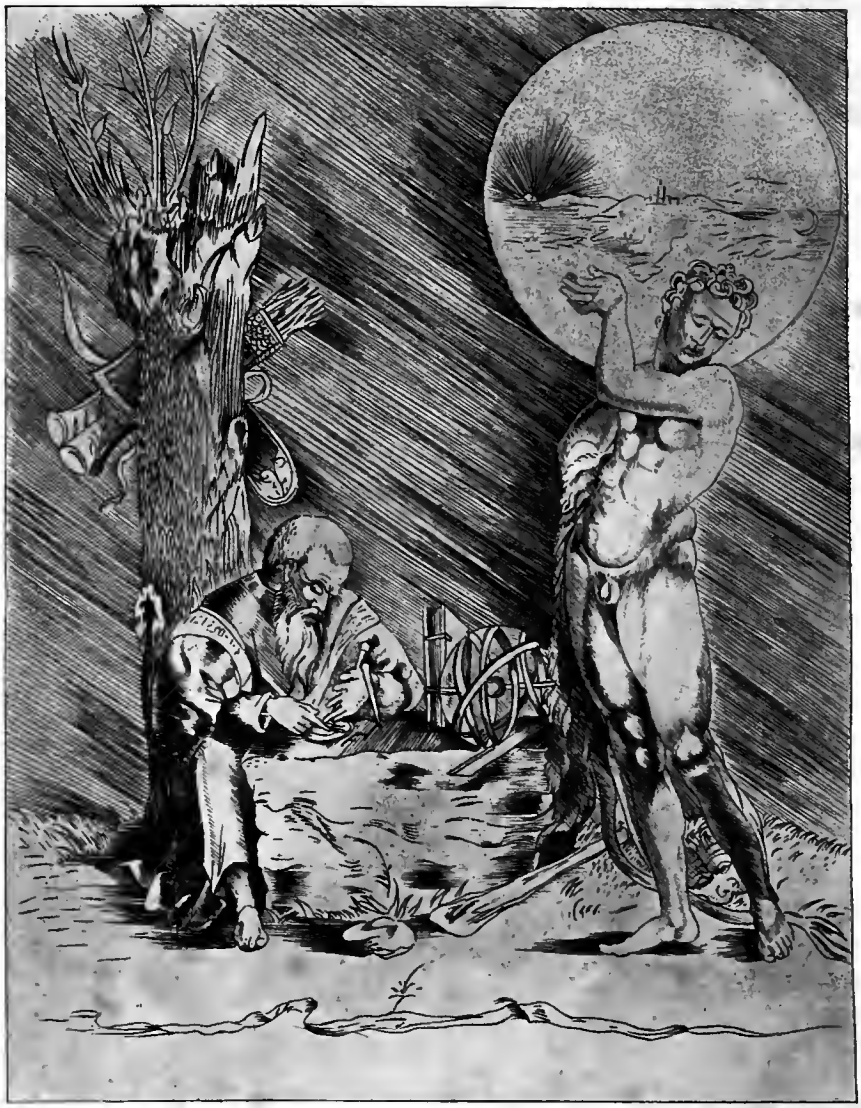
Gaude
virgo
katerina
margare
ta magda
lena cum
birgitta
brigida Anna fides
et xpristina nos
seruando mire diui
na gens celorum
iubila. Amen
letamini in dno et
cc Et glia oes

Gaude
presul o
martine
Nicholae
hugo line vi
Poste nobis
graciam erken
Waldeq Girine Jam
cum tuis augustine
Da supremo gloriam

Concede quis omnipotens deus ut intercessio sancte dei genitricis
marie sanctarum q omnium celestium virtutum et beatorum patriarcharum
prophetarum apostolorum euangelistarum martyrum confessorum atq virginum et omnium elec
torum tuorum nos ubiq letificet ut dum eorum merita recolimus pro cuius
sentiamus. Per eundem xpm dominum nostrum Amen.



De Spon.



CHAPTER VII.

A Deſcription of the Eight firſt Plates referred to in the foregoing Eſſay.

AS the engravings which accompany this Eſſay are occaſionally referred to in more places than one, it was judged moſt eligible to put them all together, (the frontiſpiece excepted) with ſuch a deſcription as was neceſſary for their explanation, and a reference to the collections from whence they are taken.

THE FRONTISPIECE.

On this plate is repreſented an ancient Etrurian *patera* or *ſacrificing inſtrument*, and part of a *ſheath* for a ſword or dagger; theſe are particularly deſcribed page 10 of the Eſſay; the originals are preſerved in the Britiſh Muſeum, and were brought from Italy by Sir William Hamilton.

PLATE I.

The Virgin and Child, a very ancient German engraving; the date which appears under the tree is 1461; the four is very commonly written in this manner in the old manuſcripts, and it ſeems to have continued longer in uſe among the Germans than the other European nations. The original print from whence this engraving is taken, is in the collection of Dr. Monro, who kindly permitted me to copy it.

PLATES II. AND III.

The original prints from which theſe two plates are engraved, belong to a ſet which conſiſts of eight; ſeven of them repreſent the ſeven planets, and the influence thoſe heavenly bodies are ſuppoſed to have upon the human conſtitution. The plate marked with the No. II. ſerved as the frontiſpiece; it is a ſort of almanack, exhibiting a calender of the ſaints days, and a calculation of the day on which Eaſter would fall, from 1465 to 1517 incluſive. Upon twelve ſmall circles in the middle of the plate, are repreſented the employments for the twelve months of the year, with the zodiacal ſign belonging to each month; and the gradual increaſe and decreaſe of the days, is expreſſed by the extent of the ſhadow upon the border, within which theſe delineations are incloſed. They are as follows:

January. An elderly gentleman ſeated at a table, ſpread with proviſions, near the fire, holding a glaſs with liquor in his hand.

February. The gardener digging his ground.

March. The employment of the two figures repreſented in this compartment is rather obſcure; probably the man is planting ſhrubs or herbs in the garden, according to the direction of the lady who is ſtanding by him.

April. Hawking and hunting the hare.

May. Running at the ring.

June. Mowing.

July. Gathering in corn and thraſhing.

Auguſt. Sickneſs; the doctor is examining the urinal.

September. Gathering grapes.

October. Making wine.

November. Ploughing.

December. Killing of Swine, and providing the good fare for Chriſtmas.

The following directions are written in Italian at the bottom of the plate: *If you will know when Eaſter ſhall be, find the date of the year in this engraving, the letter A. ſtanding for April, and the letter M. for March.*

PLATE III. repreſents the planet Venus, ſhe appears in the clouds riding in her chariot drawn by doves, accompanied by Cupid, who has juſt diſcharged an arrow at one of the ladies ſtanding in the balcony; at a diſtance we ſee an unfortunate lover upon his knees, invoking the aſſiſtance of the deity; the reſt of the figures appear to be immediately under the direction of her powerful influence. On the wheelsof her chariot are repreſented the Bull and the Balance, with theſe inſcriptions: TORO and BILANCE, the ſigns of the zodiac over which this planet was ſuppoſed to preſide.

At the bottom of this and ſix other plates, are inſcriptions importing the properties of the planets repreſented upon them. I ſhall give the following entirely as a ſpecimen for the whole; one line of it only being copied upon the plate No. III.

VENERE. E SEGNO. FEMININO. POSTA. NEL. TERZO. CIELO. FREDDA. E VMIDA. TENPERATA LA QVALE. AQVESTE. PROPRIETA. EAMA BELLI. VESTIMENTI. ORNATI. DORO. E DARGENTO. E CHANZONE. E GAVDII. E GVOCHI. ET. E LACIVA. ET HA DOLCE PARLARE. EBELLA NELLIOCHI. E NELLA. FRONTE. E DI. CORPO. LEGGIERI. PIENA. DI CARNE. E DI. MEZZANA. STATVRA. DATA. A. TVTTI. OPERE. CIRCA. ALLA. BELIZZA. ET. E SOTTO POSTO. ALLEI. LOTTONE E. IL. SVO. GIORNO. EVENERDI. E LA. PRIMA. HORA. 8. 15. ET 22. E. LA. NOTTE. SVA. E MARTE. DI. E IL. SVO-AMICO. E GIOVE. EL NIMICO. MERCVRIO. ET. HA. DVE HABITATIONNI. EL. TORO. DI. GIORNO. E LIBRA. DI. NOTTE. E PERCONSIGLIERE. EL. SOLE. E LAVITE. SVA. EX ALTATIONE. EIL PESCE. ELA MORTE EDVMILIAZIONE. E VIRGO. E. VA. IN IOMESI. IZSENGI. INCOMIN CANDO. DA. LIBERA. E IN 25. GIORNO. VA VNO. SENGNO. E IN. VN GIORNO. VA VNO GRADO. E IZ. MINVTI. E. IN VNA ORA. 30 MINVTI.

I thought two ſpecimens ſufficient to be engraved, in order to ſhow the ſtyle in which theſe curious plates were executed. However, I doubt not but that a ſhort deſcription of the reſt, will be alſo very acceptable to many of my readers.

GIOVA, *Jupiter*. He is ſeated in his chariot in the clouds, with a crown upon his head, and a dart in his left hand; before him is repreſented Ganymede kneeling, with a ſmall vaſe in one hand, and a cup in the other. The chariot is drawn by two eagles, and on the wheels are the two ſigns Sagittarus and the Fiſhes, with the words SAGITARIO and PISCE. The diſtance is a mountainous country, with figures on horſeback and on foot, hunting and hawking; in the foreground towards the right we ſee an emperor upon his throne with figures doing him homage; and to the left, three figures repreſenting (as it is ſuppoſed) Boccace, Dante, and Petrarch ſeated in an alcove, &c. with the inſcription underneath, beginning thus:

GIOVE. EPIANETA. MASCVLINO. POSTO. NEL SESTO. CIELO. CALDO. E HVMIDO. TEMPERATO. DI NATURA. DARIA. DOLCE. SANGVIGNO. SPERANTE. &c.

SOLE, *the Sun*. He is repreſented ſplendidly armed, with a crown upon his head, and ſeated in his chariot, drawn by four horſes; upon the chariot wheel is the zodiacal ſign of the Lion, inſcribed beneath LEO. In the back-ground we ſee a caſtle upon an hill, and ſome figures ſhooting at a mark with croſs-bows; near them are two men praying to a crucifix; others are diverting themſelves with mock fights, and a laughable figure of a dwarf is ſtanding by them with a ſword under his arm; others again are throwing ſtones and wreſtling, whilſt in the front an emperor is ſeated, and three tumblers are depicted before him, exhibiting their feats of activity. The inſcription begins in this manner:

SOLE. E. PIANETA. MASCVLINO. POSTO. NEL QVARTO. CIELO. CALDO. E. SECHO. INFOCATO. CHOLERICO. DI. COLORE. DORO. &c.

MARTE, *Mars*. He is ſeated in his chariot, drawn by two horſes, and repreſented compleatly armed, with wings upon his head, and a ſword in his right hand; upon the wheels of the chariot are expreſſed the Ram and the Scorpion, two ſigns of the zodiac, and under them is written ARIETE and SCARPIONE. At a ſmall diſtance is a caſtle, with figures fighting before it, and a man is repreſented ringing the alarm bell; in the fore-ground, a foraging party of ſoldiers are ſeen falling upon a company of herdſmen, and ſeizing their cattle, the inſcription begins in the following manner:

MARTE. ESENGNO. MASCULINI. POSTO. NEL QUARTO. CEILO, MOLTO. CALDO. FOCOSO. ET HA QUESTE. PROPRIETE. DAMARE. MILIZIA. BATTAGLE. ET UCCISIONI. MALIGNO. DISCORDINATO, &c.

SATVRNO, *Saturn*. He is ſeated in his chariot, drawn by two dragons, in his right-hand he holds a ſcythe, and upon the wheels of the chariot are two ſigns, the Goat and the Water-Bearer, inſcribed CAPRICORNO and AQUARIO; the diſtant country is bounded with mountains, and with caſtles, and a figure is repreſented hanging upon a gallows holding a croſs in his hands; near to the ſpectator is ſeen a man ploughing with two oxen, in a large ſpace, overflowed with water, and other men are thraſhing corn in the open field. Towards the left appears an hermitage ſurmounted with a croſs, and the hermit is ſeated at the door, near which is a man cutting wood, and two other labourers with their tools; in the fore-ground, to the right, is a priſon, and before it a man ſeated with his legs and arms in the ſtocks, and two groteſque figures are ſtanding in the front; towards the left are men killing hogs, one of which is hanged upon a tree. The inſcription at bottom begins as follow:

SATVRNO. E PIANETA. MASCVLINO. POSTO, NEL SETIMO. CIELO. FRIDDO. E SECHO. MA. ACCIDEITAL MENTE. HVMIDO. DI NATVRA. DI TERRA, &c.

MERCVRIO, *Mercury*. He is repreſented in his chariot, holding his caduceus and drawn by two birds like hawks; on the wheels of his chariot are two zodiacal ſigns, the Virgin and the Twins, inſcribed VIRGO and GEMINI; we are here preſented with the inſide of a city; in the back-ground is a view of a ſtreet, and in the front, towards the right, a large building, which the workmen are decorating with ornaments; below appears the potter with a variety of ſmall veſſels, and in the front the ſculptor carving a head in ſtone; above him are two philoſophers holding a celeſtial ſphere, and near them a table covered with viands; in the buildings towards the left, we ſee a muſician playing upon an organ; it is ſingular enough that the bellows, by means of which the inſtrument is ſupplied with wind, reſembles the common bellows which we have in our houſes at this day; in a compartment below, are two figures at a table writing, and a third is regulating a clock. The perſpective, in which ſcience the artiſt had here an opportunity of ſhewing his abilities, is moſt dreadfully defective. The inſcription at the bottom begins in this manner:

MERCURIO. E PIANETA. MASEVLINO. POSTO NEL SECONDO. CIELO. ET SECHO. MA PERCHE. LA SUA. SICCITA. E MOLTO PASSIVA LVI. E FREDO. &c.

LVNA, the *Moon*. She is ſeated in her chariot, drawn by two females, holding a bow in her left-hand, and a dart in her right; upon the wheel of the chariot is the zodiacal ſign of the Crab, with the Latin name CANCER, written underneath it. The diſtance repreſents a mountainous country, with a caſtle and a town, very rudely executed. Nearer to the eye is a fowler ſetting his nets, figures fiſhing in a boat, and a man ſhooting at a flock of birds with a bow and arrow; near him, ſome people are ſeated at a table playing at dice; in the fore-ground, towards the left, is a water-mill, part of the wheel of which appears, and a bridge over the river upon which we ſee a man on horſe-

back, and an aſs fallen down under his load; beneath the bridge are naked figures in the water fiſhing with a net. The inſcription at the bottom of the plate begins as follows:

LA LVNA. E PIANETA. FEMININO. POSTO. NEL PRIMO. CIELO. FREDA. E. VMIDA. FLEMATICHA. MEZANA TRA EL MONDO. SVPERIORE ET LO. INFERIORE. AMA. LA GEOMETRIA, &c.

Theſe curious and valuable ſpecimens of ancient engravings are in the collection of Dr. Monro, with whoſe permiſſion I copied the two above deſcribed.

PLATE IV.

This ſingular curioſity is already ſpoken of in the fourth chapter of this Eſſay; there is the greateſt reaſon to believe that it was engraved in England, and the plate itſelf bears every mark of great antiquity. It had a hole at the top quite through it, by which it appears to have been faſtened with a nail to the wall, perhaps of ſome religious place, and to this circumſtance, it is not improbable, we owe its preſervation. The ſcratches and other defacements which it has ſuſtained from the hand of time, could not be removed without danger of deſtroying the originality of the engraved work, and for that reaſon, it was conceived to be much better to let them remain as they are, than run any hazard that was not abſolutely neceſſary. This plate is in my own poſſeſſion.

The prayers contained upon the plate are, as my readers will readily ſee, in Latin; but as this work may fall into the hands of ſome perſons unacquainted with the old manuſcript form of letters, which are here cloſely imitated, I have tranſcribed them (ſome few words excepted, which are by no means intelligible to me.)

ORATIO DE OMNIBUS SANCTIS.

Gaude mater ſalvatoris
Felix fide flos decoris
Mundique ſolatium
Nunc letare celi choris
Ju hoc feſto et langoris
Noſtri ſis remedium.

Gaude Michael in hac die
Gabriel Raphaelque Meſſie
Augelorum ordines
Nos precamur nobis pie
Sitis cauſa melodie
Supra celi cardines

Gaude ventre conſervatus
O Baptiſta mire natus
Sacer degens ſeculo
Patriarchis ſociatus
Et prophetis viæ flatus
Fac finire jubilo

Gaude Petre cum ſodali
Paulo Chriſto ſpeciali
Luceus orbis climata
Et caterva generali
Veſtri ſita loco tali
Nos cum iis adjuva.

Gaude Thoma ſpes auglorum
Et Georgi tutor horum
Cum Edwardo nobili
Tu *Laurenti* rege lorum
Ut *tuamur poli* chorum
Cum favore Stephani.

Gaude preſul O martine
Nicholae hugo lini
Poſſe nobis gratiam
Erkenwalde que Birine
Jam cum tuis auguſtine
Da ſupremo gloriam.

Gaude virgo Katerina
Margaretta Magdalena
Cum Brigida
Auna fides & Chriſtina
Nos ſervando divina
Geus celorum jubila
Amen letamini in Domino &c.
Et Gloria omnes.

Concede

Concede quibus omnipotens Deus ut interceſſio ſanctæ Dei genetricis Mariæ ſanctarum que omnium celeſtium virtutum & beatorum patriarcham prophetarum apoſtolorum evangeliſtarum martyrorum confeſſorum atque virginum & omnium electorum tuorum nos ubique letificet ut dum eorum merita recolemus prœmia ſeutiamus
per eundem Chriſtum dominum noſtrum amen.

The words printed in Italics, are ſuch as are very difficult to decypher; and I am by no means certain, that the true meaning is given to them. In the ſeventh prayer, there are two words which I cannot explain.

PLATE V.

An emblematical ſubject in which an engraver is repreſented at work. This print is faithfully copied from a very ancient engraving of the ſame ſize, in the collection of Dr. Monro. The letter F. which appears upon the ſtone near the hand of the artiſt, gives ſome plauſibility for ſuppoſing the plate to have been the work of Finiguerra. See a more particular account of it in the fourth chapter of this Eſſay.

PLATE VI.

The Virgin and Child, from a print of the ſame ſize, engraved by Andrea Mantegna. The original is in my own poſſeſſion.

A

DICTIONARY

OF

ENGRAVERS.

H. VANDER AA.

Flouriſhed, 1701.

HE was nearly related to Peter Vander Aa, the great publiſher of Leyden. I find no account of his life; and, as an artiſt, he merits little notice. His works were chiefly for books; and as they are very indifferent, he ſeldom ſubjoined his name; but in the multifarious collections of Peter Vander Aa, by whom he ſeems to have been greatly employed, ſome few prints occur, to which it is affixed.

The ſtyle in which they are engraved is coarſe and heavy, all executed with the graver; and the ſtrokes are croſſed ſtiffly one over the other, in a ſquare manner, without any harmony; the drawing and effect in theſe prints are ſtill more deficient:—I ſhall only mention the following.

The title for the book of Adrian Pars, named *Index Batavicus*, printed at Leyden in 1701, 4to.

The portrait of Otho Archiep. et Vice-Comes Medicolan H. V. der Aa del. et ſculpſit, in the collection entitled *Principium et illuſtrium Virorum Imaginis, Lugd. Batav.* folio. In this book is alſo a ſtatue of Eraſmus, drawn by this artiſt, and engraved by Stoopendael.

ANTONIO ABACCO.

Flouriſhed, 1558.

This artiſt is alſo ſometimes called La Bacco.—He was the diſciple of Antonio da ſan Gallo, and followed the profeſſion of an architect at Rome, where he publiſhed a great work, ornamented with fine prints, engraved by himſelf, in the year 1558, entitled *Libro d'Antonio Abacco, apartenente a l'architettura, nal quale ſi figurano alcuone nobili Antichita de Roma*, folio.

He alſo engraved the plans for the church of St. Peter at Rome, from he deſigns of Antonio da ſan Gallo, his maſter.

H. ABBE.

Flouriſhed, 1670.

This artiſt was of Antwerp, at which place, according to M. Chriſt, ſome prints engraved by him were publiſhed, A. D. 1670. M. Heineken mentions him as a deſigner only; and, beſides a portrait drawn by him, takes notice of ſeveral deſigns made by him for Ovid's Metamorphoſis, publiſhed by Banièr.

J. ABERRY.

Flouriſhed, 1753.

Known only, I believe, by an etching of Sir Watkin Williams Wynne, from T. Hudſon, half length. This artiſt, who probably worked only for his own amuſement, has adopted the ſtile of Worlidge; and his performance is by no means devoid of merit, eſpecially, if it be conſidered as a firſt attempt in the art.—He has put his name to it, and it is dated 1753.

GIUSEPPE ABBIATI.

Flouriſhed, 1700.

A deſigner, who, according to M. Heineken, lived at Milan, in the beginning of this century. He engraved ſome few things; amongſt the reſt, an emblematical ſubject, from a deſign of his own, with his name: alſo ſeveral ſmall battles.

P. M. ABBIATIS.

Flouriſhed

An artiſt of no kind of note, who ſeems only to be known by a portrait, engraved by him, of Jerom Cornaro, procurator of St. Mark, without date, or the name of the painter.

LEONARD ABENTS.

Flouriſhed

According to M. Chriſt, this artiſt was a native of Paſſau. He engraved

engraved for the topography of Braun the plan of the town of Paſſau, to which he put his monogram, which may be found in the table, at the end of this volume.

CÆSAR ANTONIUS ACCIUS.

Flouriſhed, 1609.

According to M. Heinekin (who is the only author I have met with, that mentions this artiſt as an engraver) there is a landſcape length-ways, in which are three figures, one of which holds a drum,—mark'd at the left upon a tablet, Cæſar Ant. Accius fecit et im. A. D. 1609.

ARNOLD VAN ACHEN.

Flouriſhed, 1700.

Lived in the beginning of this century, and was brother to a famous drapery painter of the ſame name, who reſided at London, and was called the Taylor Van Achen, from the facility with which he clothed his figures. Arnold etched ſome frontiſpieces to plays, and other ſmall works for the bookſellers.

ADAM of FRANCKFORT, ſee ELSHEIMER.

ADAM of MANTUA, ſee GHISSI.

P. ADAM.

Flouriſhed,

An artiſt of little merit, and of whom we have no account. His works are only a few landſcapes, etched in a ſtiff, taſteleſs ſtile. The mechanical part is poorly executed, and his foregrounds are fatigued with little dots, without any mark of the maſter.—I have ſeen ſix of theſe landſcapes, in one of which is repreſented a figure ſeated on a bank, engraved in the ſtile of Melan, without any croſs hatching upon the firſt ſtroke. They are marked with his name at length, the P and the A joined together in a cypher.

CHARLES ADAMS.

Flouriſhed,

M. Heineken, who mentions this engraver, tells us, that he engraved a portrait of *Charles Stuart, King of England*, on horſeback.—But he has neglected to inform us, whether it is the portrait of Charles the Firſt or Second.—The Hon. Mr. Walpole and Mr. Grainger are both ſilent with reſpect to this print; and I have not been able to meet with it in any collection, for which reaſon, was I not well aſſured of the accuracy of my author, I ſhould be led to ſuſpect ſome miſtake in the name. But I have often met with ſingle prints of little note, bearing the names of obſcure artiſts, which have repeatedly eſcaped the eye of the moſt accurate

writers. This man was probably a foreigner, and his works of no value, as this ſeems to be the only print remaining of them.

ROBERT ADAMS.

Flouriſhed, 1589.

An Engliſh artiſt. He was ſurveyor of the buildings to Queen Elizabeth, and died in London. Beſides ſome large plans, he engraved the repreſentations of the ſeveral actions between the Engliſh fleet and the Spaniſh armada, on the Britiſh coaſts, which plates were publiſhed by Auguſtus Ryther, A. D. 1589.

PHILIP ADLER, Patricius.

Flouriſhed, 1518.

This extraordinary artiſt was doubtleſs a German, though we have no account of his life; nor is it eaſy to diſcover, from whom he learned the art of engraving, or rather etching; for he made but little uſe of the graver in his works.—At a time when etching was hardly diſcovered, and, even in the hands of the greateſt artiſts of the day, carried to no perfection, we find this ingenious man taking up the point, and producing ſuch plates, as not only far excelled all that went before him in that way, but laid the foundation of a fine ſtyle, which his imitators have, even to the preſent time, ſcarcely improved. His point is firm and determined, and the ſhadows broad and powerful. It is true, his drawing is by no means correct, or his faces fine; and his draperies are in the German guſto, without much freedom. But notwithſtanding all theſe blemiſhes (for which great allowance muſt be made, when we conſider, that he only followed the prevailing taſte of his country) his prints will always be eſtimable to the curious; not only as greatly meritorious in themſelves, but becauſe to them we doubtleſs owe the Hopfers, who followed his ſtyle, and after them, that truly excellent artiſt Hollar himſelf.

If it can be ſaid, that this maſter borrowed his ſtyle from another, I ſhould ſuſpect his making great uſe of thoſe prints, which we find marked with a W, having an O on the top of it, and which are generally aſcribed to Michael Wolgemuth, the maſter of Albert Durer; a remarkably fine print of this artiſt in the collection of Dr. Monro, on which this obſervation is founded, will be conſidered in the next volume: where ſee Wolgemuth.

Florent le Comte mentions a print by Adler, whom he calls Adler Paticina, of St. Chriſtopher carrying the infant Jeſus, dated 1518. But the beſt print I have ſeen of his, is of a midling ſize, nearly ſquare; where, beneath an arch richly decorated with foliage, are ſeveral figures of both ſexes. In the middle of them appears the Virgin Mary crowned, and near her is a female ſaint, holding the infant Chriſt, who is diſtinguiſhed by the glory round his head. On a tablet in the middle of the arch is written OCH OPVS FECIT. PHILIPUS ADLER PATRICIUS MDXVIII.

MDXVIII. The mark, which Florent le Comte and others atribute to this maſter, may be ſeen in the table at the end of this volume.

A D M I R A L, ſee Ladmiral.

J. A. CEPH. ADORF.

Flouriſhed,

Who calls himſelf a ſtudent in philoſophy, ſays M. Heineken, engraved for his amuſement the portrait of *Andre Ehrig Med. Cultor.* A. 59, in 8vo.

—— A E L S.

Flouriſhed,

Seems only to be known by a print marked with his name, where Joſeph appears in a landſcape, leading the infant Chriſt by the hand.

NICHOLAS VAN AELST.

Flouriſhed, 1550 to 1600.

A native of Bruſſels, but eſtabliſhed at Rome, where he lived from 1550 to 1600, and carried on a very conſiderable commerce in prints, It was very common with him to omit the name, both of the engraver and the painter, to ſuch plates as were engraved for his collection, and inſert his own with the word *Formis*, to denote his being the publiſher. And indeed, ſo indifferent, in general, were the works he publiſhed, that this omiſſion leaves us little to regret. However, as M. Heineken informs us, there are ſome plates with the word *fecit*, and others with the word *ſculpſit*, added to his name, which proves, that he ſometimes took up the graver. Hence it ſeems very reaſonable to ſuppoſe, that he might retouch his plates as occaſion required, though the manner, in which they were repaired, will certainly be no credit to him.—My author mentions a ſet of birds on twelve plates, as engraved by him.

M. Chriſt and others atribute to Nicholas Van Aelſt ſuch prints, as are marked with the letters N. V. A. But this, at beſt, is a very doubtful matter.

P. VAN AELST, ſee Coeck.

P. AENEAS.

Flouriſhed,

A printſeller and engraver in Mezzotinto, and, as it ſeems, chiefly of portraits; amongſt others, according to M. Heinekin, is that of Nicholas Blankard, profeſs. a Fran. aged 68 years, in folio. P. Aenea' fecit et excud.

A F F N E R, ſee Haffner.

COUNT D'AFFRY.

Flouriſhed,

Lieutenant general to the king of France, and ambaſſador in Holland, according to M. Heineken, etched for his amuſement a landſcape, the fore-ground of which he has embelliſhed with a rotundo, and the diſtance with a ſteeple.

RALPH AGGAS.

Flouriſhed, 1578 to 1589.

He was, according to the Hon. Mr. Walpole, a ſurveyor, and related to Edward Aggas the printer. He publiſhed the plan of Oxford and Cambridge, in the year 1578. And alſo a map of Dunwich, 1589. He engraved alſo on wooden blocks, the large plan and view of London, afterwards engraved on copper by Geo. Vertue.

FREDERIC AGNELLI.

Flouriſhed, 1600.

An engraver who lived at Milan, in the beginning of the ſeventeenth century. His chief employment ſeems to have been portraits, though he ſometimes engraved architecture and emblematical ſubjects.

Amongſt his portraits is that of Simplicien, biſhop of Milan. The dome of Milan was engraved by him on ſeveral large plates, to which he has put his name and *Carolus Butius Architect. Ædific.*

AGOSTINO DE SAN AGOSTINO.

Flouriſhed,

An Italian engraver, of whom we have no account. Amongſt other prints of this artiſt is the Zingara of Corregio; that is, the Virgin Mary, habited in the Bohemian manner, ſeated in the midſt of a landſcape, with the infant Jeſus; alſo, St. John ſeated writing, from a picture of Corregio in the church of St. John at Palma.

CHRISTOPHER LUDWIG AGRICOLA.

Born 1667. Died 1719.

A landſcape and portrait painter; was born, according to M. Heineken, at Ratiſbon; and, after having travelled into ſeveral countries, died in his own, aged 52. He amuſed himſelf but little with the graver, as the only print my author notices of his is a landſcape, in which is repreſented the fable of Diana and Acteon, marked Agricola fec.

GIOVANNA

GIOVANNA AGUCCHIA.

Flouriſhed,

He was an ancient engraver of Milan, and lived, ſays M. Heineken, in the ſixteenth century. According to the Abecedario and M. Chriſt, his mark was G. A. Initials of Giovanna Agucchia. The large deſign for the dome or cathedral of Milan has his name at length.

To a portal of a large building he has placed the initials, as above only.

JOHN VAN AKEN.

Flouriſhed,

This artiſt has been miſtaken for John Van Achen or Aken, who was a painter, born at Cologne, 1556, but never engraved. John Van Aken, of whom we now ſpeak, has left no memorial behind him of the time or place of his birth. By the ſtyle of his etchings I ſhould conclude, that he lived in the ſixteenth century. All the works I have ſeen of his, are a few ſmall landſcapes, length-ways. The ſet conſiſts of ſix; of which ſome are from his own deſigns; and the others from the deſigns of an artiſt, whoſe mark is a ſort of monogram, which appears to be an H an E and an L; which, according to M. Heineken, ſignifies Lingelback or Saftleben; but this I leave entirely to the judgment of the curious. Theſe etchings are very ſlight, but have ſomething maſterly in the ſtyle, and appear to be the work of a painter; becauſe they are more free and leſs determined, than might have been expected from the point of an engraver only.

Beſides theſe ſix, there is a ſmall landſcape length-ways, where a horſe ſaddled appears in the fore-ground, and a man ſeated behind it, with only his back ſeen; and, towards the left, another man with a hat on. This, which is ſaid to be very ſcarce, is marked with his name, J. V. Aken inv. et fec.

WILLIAM AKERSLOOT.

Flouriſhed, 1624.

He was, according to M. Heineken, a painter as well as an engraver, and lived at Harlem. I have never ſeen any ſpecimens of his painting; nor do I recollect any engraving from his deſigns. He engraved not only portraits, but hiſtorical ſubjects, amongſt the latter is Peter denying Chriſt, from P. Molyn; and another of Chriſt loaded with chains, from the ſame. He engraved alſo from A. Van der Velde and other maſters.

FRANCESCO ALBANI.

Born 1578. Died 1660.

It is almoſt needleſs to inform the reader, that this eminent artiſt was an hiſtorical painter, born at at Bologne, and that he was the diſciple of Lodov. Carracci and of Guido. His works, ſo juſtly eſteemed, are the beſt eulogium, that can be produced in his praiſe. As an engraver, he has by

no

no means added to the fame his other works have eſtabliſhed. Conſcious, no doubt, that the time and pains he muſt beſtow upon this branch of the arts, to arrive at any great degree of perfection, would too much engage him from his other purſuits, he quited the point, after having made but one ſmall folio etching of Dido killing herſelf; in which he has by no means well ſucceeded.

CHERUBINO ALBERTI BORGHEGIANO.

Born 1552. Died 1615.

The laſt name was given to him becauſe he was born at Borgo S. Sepolcro.—From his father Michele Alberti, he learned the firſt rudiments of hiſtorical painting, in which art he made very conſiderable progreſs. His greateſt works are in Freſco at Rome. He alſo painted in oil; but his ſuperior merit as an engraver is no leſs remarkable. From whoſe inſtructions he learned the uſe of the graver, is quite uncertain; but his beſt ſtyle of execution ſeems evidently to have been founded on the prints of C. Cort and Agoſtino Carracci; though without doubt, in his friezes and other ſlighter plates, he owed much to the works of Franceſco Villemena, whoſe freedom of handling the graver is juſtly admired.

Like all theſe artiſts, he worked entirely with the graver, and ſeems never to have called in the aſſiſtance of the point.—His engravings, which are very numerous, are not all in the ſame ſtyle, but thoſe are the moſt excellent, which approach the neareſt to that of Agoſt. Carracci. Some times he is very neat, and at other times, as in his friezes, and ſmaller ſubjects, he runs into a looſe open manner, very ſlight and frequently quite unequal to himſelf. This manner, however, Henry Goltzius improved upon, and carried to the greateſt perfection.

The engravings of Alberti, are never very highly finiſhed, or powerful in effect. The great fault of this time was, the little attention paid to the Chiaro-Scuro. The lights are ſcattered and left untinted, as well upon the diſtances, as upon the principal figures, of the fore-ground; which deſtroys the harmony and prevents the proper gradation of the objects. The drawing of the naked parts of the figure in the works of this artiſt, is rarely incorrect; the extremities are well marked; and the characters of the heads generally very expreſſive; but his draperies are apt to be rather ſtiff and hard. His prints may be conſidered as very extraordinary efforts of a great genius; whilſt the art was as yet at ſome conſiderable diſtance from perfection. According to the *Lettere Pittoriche*, Lattantio Pichi, brother-in-law to Alberti, formed the deſign of publiſhing ſuch of his prints, as had not appeared in his life time; and though this project was never entirely executed, it is certain however, that ſome of his plates were publiſhed after his death, by his heirs: and for this reaſon the year, dated on his prints, does not always ſignify the year, in which they were engraved; but frequently the year of their publication. His uſual mark may be ſeen on the plate at the end of the volume.

The number of plates, great and ſmall, engraved by this artiſt, amounts

to nearly 180; of which 75 are from his own compoſitions; the reſt from Michael Angelo Buonaroti, Raphael, Polidoro, Andrea del Sarto, &c. The limits of my work being ſo confined, I can only take notice of a few:—and the rather becauſe the works of Alberti are far from being uncommon.

A large nativity, with his cypher, from his own deſign.

A dead Chriſt, ſupported by an angel, oval.—ibid.

Several *figures* from the laſt judgment of M. Angelo.

St. Jerom ſeated in a landſcape, meditating upon the croſs, a large upright plate from the ſame.

The reſurrection of our Saviour, from Raphael, a large plate length-ways, dated 1628, publiſhed by his heirs.

A holy family, where the Virgin holds the infant Chriſt upon her knees, and St. John preſents him with a bird; Elizabeth is kneeling by the ſide of the Virgin, and the back ground is a landſcape, dated 1582, a large upright plate from the ſame.

Creation of Adam and Eve,—Adam and Eve driven out of Paradiſe,—and Adam and Eve ſubjected to work: three ſmall plates length-ways, from Polidoro.

Great part of the *friezes*, which were painted by the ſame maſter, in the houſes of ſeveral noblemen at Rome; in theſe are repreſented the ſtories of *Niobe, the rape of the Sabines*, &c.—long narrow prints, engraved on ſeveral plates each.

The miracle of St. Philip Benizzo, where the men, who deſpiſed the exhortations of the ſaint, are ſtruck dead with lightning: a large upright plate, engraved from the picture of A. Del Sarto, which is in the convent of the Servites at Rome. This I always eſteemed, as one of the moſt excellent prints of the maſter.

DURANTE ALBERTI.

Flouriſhed, 1590.

With his two brothers Coſmio and Giorgio, painters and engravers, mentioned by Gandallini; according to him they were natives of Borgo S. Sepolcro. The two firſt engraved upon copper and wood; the laſt upon copper only, and he died young, 1597. Durante lived to the age of 75, and died at Rome, 1613.—M. Heineken very reaſonably concludes, that they were artiſts of no great note, and worked for the booksellers only, as their prints are not to be found at preſent. Perhaps indeed the *portrait* of Henry the Fourth of France, with emblematical figures round it, marked C. Albert, and dated 1585, is by Coſmio.

PIETRO FRANCESCO ALBERTI.

Born, 1584. Died, 1638.

An hiſtorical painter, ſon to Durante Alberti, mentioned in the preceding article. By this artiſt we have a print, called the *Academia de Pitori*, a large plate length-ways, containing many figures ſlightly etched, but with ſpirit,

and in a ſtyle that indicates much of the maſter: it is ſigned at bottom, Petrus Franciſcus Albertus inventor et fecit.

H. C. ALBERTUS.

Flouriſhed,

Painter of Saxony. He painted and engraved the portrait of John Seckendorff, rector and profeſſor at Zwickau.

C. ALBRECHT.

Flouriſhed,

An engraver and architect at Berlin.

M. Heineken mentions this artiſt, and adds: "I cite him, becauſe I would not omit the name of any one I have knowledge of. But his engravings were only for the bookſellers, and of ſo little value, as not to merit a ſeparate liſt."

H. VAN ALDE.

Flouriſhed, 1650.

He was a painter, and excelled in portraits. We have by him an etching, from a picture of his own, of Gaſper de Charpentier, an eccleſiaſtic of Amſterdam, which *portrait* is dated 1650.

HENRY ALDEGREVER.

Born, 1502. Died,

Many of the ancient engravers, particularly thoſe of Germany, applied themſelves chiefly to the engraving of ſmall plates; and for that reaſon the French authors, by way of diſtinction, firſt called them *little maſters*; which appellation is now generally uſed. In this claſs we muſt place Aldegrever; and in this claſs he doubtleſs claims the firſt rank.

This celebrated artiſt was born at Zouſt in Weſtphalia, in the year 1502; but we have no certain account of his family. Both his names have been miſtaken; for by ſome authors he is called Aldergraft; and others tell us, his chriſtian name was Albert. But, where his ſir name is written at full length, as upon his own portrait, it is Aldegrever; and M. Chriſt aſſures us, that his chriſtian name was Henry, and not Albert. It is reported, and with great appearance of truth, that he went to Nuremberg, and ſtudied under Albert Durer; for he certainly copied the ſtyle of that maſter. The time of his deceaſe is by no means known; but the laſt date, which appears upon his prints, is ſaid to be 1558; and the number of his plates is extraordinarily great: according to Abbé de Marolles, no leſs than 350.

The criticiſms, which have been made upon the works of this maſter, are much to his honour; and the eſteem his pieces are juſtly held in, is no ſmall proof of their value. It is univerſally ſuppoſed, that if he had made his

his reſidence in Italy, where he might have had the opportunity of examining the beautiful remains of antiquity there preſerved, and the pictures of the greateſt maſters of the age,—the genius and ability, which ſo conſpicuouſly diſplayed itſelf in his own country, would have ſhone with double luſtre, aſſiſted by ſuch manifeſt advantages. However, whilſt we lament in his works the want of that elegance and ſimplicity which mark the Italian ſchool, let us not loſe ſight of the expreſſion, and propriety of compoſition, with a variety of other beauties, which we find in them at preſent.

The mechanical part of the engraving is extremely neat, executed entirely with the graver, and in a ſtyle (as before obſerved) evidently founded upon that of Albert Durer. The light parts upon his fleſh he has often rendered very ſoft and clear, by the addition of ſmall long dots, which he has judiciouſly interſperſed occaſionally. His drawing of the naked figure, which he ſeems very fond of introducing, is much correcter, than is uſually found amongſt the old German maſters; and much leſs of that ſtiff taſte, ſo common to them, appears in his beſt works. But Florent le Comte's obſervation is certainly very juſt, that his men figures are far more correct, than his women. His heads are very expreſſive, in general; and his other extremities well marked; but ſometimes rather heavy. As a painter alſo, he is ſpoken of very highly, and conſidered as nearly, if not entirely, equal to his maſter Albert Durer.

As this artiſt's works are ſo very numerous, they cannot be ſuppoſed to be all equal; it is, therefore, neceſſary to ſee many of his prints, before any adequate judgment can be formed; and it is juſt as neceſſary to be careful, that they are good impreſſions. For thoſe retouched, or ill printed (which is often the caſe) are unworthy of preſervation; whilſt the good impreſſions of the ſame plates are highly eſtimable. His monogram may be ſeen in the plate at the end of the volume.

I ſhall only notice the following:

His own *portrait* twice, and ſeveral other *portraits*; as thoſe of Knipperdolling, Philip Melancthon, &c.

The hiſtory of Suſannah and the two Elders, on four ſmall plates length-ways, dated 1558.

Dives and Lazarus, in five ſmall plates length-ways, 1554.

The Paſſion of Chriſt, in thirteen ſmall upright plates.

The Labours of Hercules, thirteen ſmall plates length-ways.

Several *madonas*, &c. many *hiſtorical ſubjects*, as well ſacred as prophane; a variety of *goldſmith ornaments* very beautifully engraved; and ſome few nudities; amongſt which is *the ſociety of Anabaptiſts*, a ſmall plate length-ways. This laſt was copied in the ſame ſize, by Virgil ſolis, with the mark of Aldegrever; but he has added his own.

Alſo three proceſſions; and many ſingle figures, &c.

There is only one etching attributed to this maſter, which is very free, but ſlight, repreſenting *Orpheus* playing on a violin, *and Eurydice* ſeated at the foot of a tree, a ſmall upright plate, dated 1528.

JOHN ALEXANDER.

Flouriſhed, 1718.

A Scotſman by birth, and, according to M. Heineken, eſtabliſhed at Rome about the year 1718; but whether as an engraver or printſeller, we are not informed. His works are ſlight, looſe, incorrect etchings; and ſo very indifferent, that the latter ſeems more probable than the former. They are (or at leaſt all thoſe I have ſeen) from pictures of Raphael in the Vatican; and, as he himſelf informs us, both drawn and engraved from the originals: but certainly they do him no kind of credit. There are ſix of them with a title, dedicated to Coſmio III. great duke of Tuſcany, middling ſize plates length-ways, as follows:

The benediction of Abraham, which I ſhould rather call, the Deity appearing to Noah, and commanding him to build the ark, dated 1717.

The ſacrifice of Abraham, 1718. *The three Angels appearing to Abraham. The departure of Lot from Sodom. Jacob's ladder*, 1718. *The Deity appearing to Moſes in the burning buſh*, 1717.

ALEMANNA.

Flouriſhed,

This artiſt is mentioned by Papillon (in his uſual ſlight way, quoting from the Abbé Marolles) as an eminent engraver in wood; and ſome excellent figures are attributed to him. But we have no account of his country, or the time in which he flouriſhed.

DON EPIFANIO D'ALFIANO.

Flouriſhed, 1600.

To which name M. Heineken adds, *Monaco Valembroſo*; but gives no further account of him, than that he was a lover of the arts, who for his amuſement engraved

A ſet of feſtivals and decorations, A. D. 1592, and a book of writing, A. D. 1607, in which he ſtyles himſelf, *Priori dello Spirito Santo di Firenze*.

NICHOLAS WILLIAM ALFORÆ.

Flouriſhed,

An Italian artiſt of Lorrain, as himſelf ſeems to teſtify, and ſettled at Rome. By him we have a book of flowers, conſiſting of twelve ſmall upright plates, not very neatly engraved, but with great ſpirit, and in a maſterly ſtyle. To theſe he has ſubſcribed, *Nicolaus Guilielmus Alforæ Lotharingus fecit Roma*.

ALESSANDRO ALGARDI.

Born, 1598. Died, 1654

This excellent artiſt was both a ſculptor and an architect, born at Bologna. He was the diſciple of Julius Cæſar Conventi; and the reputation he acquired

in

in ſculpture nearly equalled that of Michael Angelo Buonaroti. It is ſaid, that he much frequented the ſchool of the Carraccii, where perhaps he learned the art of engraving; for the ſtyle he adopted (if thoſe plates be the work of his hand, which are attributed to him) was very like that of Augoſtino Carracci: all executed with the graver in a bold open manner,—ſlight and free. Two plates ſuppoſed to be his, are

Chriſt upon the croſs, a large plate upright, and *the deliverance of the ſouls from Purgatory*, in a ſmall oval.

His mark is given on the plate at the end.

COUNT ALGAROTTI.

Died, 1763.

This gentleman, ſays M. Heineken, is known by his writings, which are highly eſteemed. They were publiſhed in eight volumes at Livourne, A. D. 1763; of which ſome treat upon the fine arts. He died at Piſa, the ſame year, and was buried in the church of Campo Santo, where a magnificent monument was erected to his memory. He deſigned and engraved, for his amuſement, ſeveral plates of *heads* in groupes; one of which, containing thirteen in the antique ſtyle, is dated February 15, 1744. This article is entirely from M. Heineken; for I do not recollect to have ever ſeen any of this gentleman's performances. See his mark on the plate at the end of the volume.

JOHN ALIX.

Flouriſhed, 1672.

This artiſt was a painter, the diſciple of Philip Champagne, and for his amuſement took up the point. The only print noticed of his, is an *holy family* from Raphael; which he has executed in a very pleaſing ſtyle, and marked with theſe letters, R. V. P. that is. Raphael Urbin pinxt.

HUYCH ALLARD.

Flouriſhed,

What relationſhip there was between this man, and the two following of the ſame name, I cannot learn; but from the great ſameneſs in the ſtyle of engraving, which appears in almoſt all their works, one may be led to conclude, that they lived nearly at the ſame time. Their prints, in general, are confounded together without diſtinction; for they uſually marked them with the name of Allard only. It is, however, a matter of little ſignification; for their plates, which are exceedingly numerous, are all of them very indifferent; and by no means worthy the trouble of a particular deſcription, in order to aſcertain, how many of them each of theſe three artiſts might ſeparately claim as his own; I ſhall therefore content myſelf with mentioning ſuch only, as are diſtinguiſhed in the marking by themſelves.

The *portrait* of David Gloxin, I. V. D. *Huych Alaerd, ſcu.* Alſo the portrait of Adrianus Paw, Legat. Holland, marked in the ſame manner.

ABRAHAM ALLARD was eſtabliſhed at Leyden; where, beſides engraving,

engraving, he traded in prints. M. Heineken mentions twelve plates, *views of towns*; to which he adds, exactly drawn and engraved by Abraham Allard at Leyden.

Amongſt ſome miſcellaneous prints at the Britiſh Muſeum, is a very large plate length-ways, entitled, *Het. Luſt-Hof van flora*; where, in a garden, is repreſented a fountain and a variety of figures, partly etched, and finiſhed in a ſtiff, bad ſtyle, with the graver; very poorly drawn, and totally devoid of taſte: *A. Allard cecinit—C. Allard edit.*

CHARLES ALLARD was a printſeller, as well as an engraver. He alſo ſcraped ſome mezzotintos, according to M. Heineken. Theſe I do not recollect to have ſeen. But of his engravings there are, amongſt the looſe prints at the Britiſh Muſeum, four plates repreſenting *the ſeaſons*, half figures, exceedingly bad, and engraved in a coarſe, heavy ſtyle, devoid of all taſte. He alſo engraved ſome portraits; but they are in little or no eſtimation.

ANTONIO ALLEGRI, called CORREGGIO.

Born, 1494. Died, 1534.

This extraordinary artiſt, one of the greateſt painters Italy ever produced, is ſaid by Abbé Marolles to have engraved ſeveral plates, from his own compoſitions. But the truth of this aſſertion is exceedingly doubtful; nay indeed, poſitively denied by M. Heineken, in his *Idèá generale d'une collection d'Eſtempes.*" Certainly there is no mark, that ever I heard of, to aſcertain theſe etchings, if any ſuch there be. The miſtake, I doubt not, lies with the Abbé, who, in ſeveral other places of his catalogues, for want of ſufficient examination, has haſtily attributed to one maſter what evidently belongs to another.

GUISEPPE ALLEGINI.

Flouriſhed, 1746.

An Italian engraver, by whom we have the following plates:

A Virgin Mary, half figure, with the infant Chriſt with this inſcription: *Egreditur virga de radice, &c.*

The circumciſion, inſcribed, *Guis. Allegrini Stamp. in rame delle croce roſa.* a middle ſized plate length-ways.

The ſtoning of St. Stephen, the ſame.

A ſmall print of *Rinaldo and Armida.*

A large *architectal opera-ſcene* length-ways, from Joſeph Chamont.

FRANCESCO ALLEGRINI.

Flouriſhed, 1760.

This artiſt deſigned, as well as engraved, and, according to M. Heineken, lived at Florence. By him we have a vaſt number of *portraits*, from different maſters.

The *frontiſpiece* to the collection, entitled, *Cento Ritratti della Real Famiglia de Medici*, for the new edition publiſhed 1762. Several of the plates

for the collection, entitled, *Dei grand duchi di Toſcana della a reale caſa de Medici, Protettori delle lettere e delle belle Arti, &c.*

The image of St. Francis d'Aſſiſe, which is held in high eſtimation at Sienna, in the church named, L'Alberino.

G. L. ALLEMAND, ſee L'ALLEMAND.

FLOPERT VAN ALLEN.

Flouriſhed, 1686.

He is alſo named Van Alten Allen, as we find upon the view of the town of Vienna, which he drew, A. D. 1686. This was engraved on two plates by J. Mulder, at Amſterdam. But he himſelf engraved *the town of Prague* a large, ſlight print, with many figures; and marked with his name,—Van Allen.

FRANCIS ALLEN.

Flouriſhed, 1652.

I found the name of this obſcure engraver, at the bottom of an octavo *frontiſpiece*, to a book, entitled, *Dialogus D. Urbani Regi. Lubeck* 1652. On each ſide of the inſcription ſtands a figure, one repreſenting Moſes, and the other our Saviour, and a view of Lubeck is ſeen at the bottom; all ſlightly etched, in imitation of the ſtile of Callot; but the figures are exceedingly incorrect, and the whole but very indifferent.

JOHN CHARLES ALLET, or ALET.

Flouriſhed, from 1690 to 1732.

This engraver, according to M. Heineken, was a Frenchman, and worked a long time in Italy, and is ſuppoſed to have died at Rome. Owing to his not having always put his two baptiſmal names, (or the initials,) to his plates, but ſigning ſome few of them with Charles only, ſome have been led to imagine, that there were two *Allets*. But my author with great reaſon ſuppoſes, from the ſameneſs of ſtyle, as well with reſpect to the drawing as the engraving, which appears on the plates, with both ſignatures, they were done by the ſame perſon. In the Abcedario he is called Carlo Alet only.

He drew and engraved ſeveral *portraits* of eminent perſons; and, amongſt them, Cardinal Alviſio Amodei, from a picture painted by J. M. Morandi, in folio, dated 1690. Alſo that of Carol. Eman. 1. to which he has put, J. C. Allet ad vivam: dated 1732.

Alſo a variety of other ſubjects, ſaints, and ſacred hiſtory, from different maſters: amongſt them,

Ananius reſtoring ſight to St. Paul, a large upright plate, from Peter Beretin de Cortona; which picture is over the altar in the church of the Capuchins at Rome.

The viſion of St. Paul, from a picture of the ſame artiſt, in the ſame church.

Theſe two prints, which appear to me to be his beſt in the hiſtorical line, are executed entirely with the graver, in a cold ſilvery manner. They ſhow that he had great command of hand, though very little taſte. His ſtyle is evidently formed upon the finer prints of F. Spierre, and Corn. Bloemart. But he has greatly failed in his imitation. The lights are harſh and unharmonized; and the ſhadows thin and feeble. The drawing, though not incorrect, is often ſtiff; and the heads in general, want character. His hands and feet, however, are by no means devoid of merit: they are uſually well proportioned, and not badly marked.

JOHN ALMELOVEN.

Flouriſhed,

This artiſt, who was a Dutchman, profeſſed painting, as well as engraving. The latter he did chiefly for the bookſellers; and as M. Heineken obſerves, his works prove him to have been a man of ability. Beſides the *portrait* of Giſbert Voetius, to which he puts, J. Almeloven inv. et fec. we have ſix ſmall *landſcapes*, length-ways, from his own drawings.

Alſo, twelve *views* of towns and villages, the ſame; and four *landſcapes*, repreſenting the four ſeaſons of the year, after Saftleven; all theſe are ſmall plates length-ways

BALDASSARE ALOISI, called GALANINO.

Born, 1577. Died, 1621.

A painter of great eminence in portrait and hiſtory, born at Florence. He learned from his father Aleſſandro Aloiſi the firſt principles of painting; but finiſhed his ſtudies from the works of other maſters. As an engraver, little can be ſaid of him; for I know of but one print by him, which is a copy of that beautiful etching of Guido's, from Annib Carracci, where *St. Rock is giving charity to the poor:* but the copy is far inferior to the original.

ALBERT ALTDORFER.

Flouriſhed, 1511.

Authors, in general, have agreed, that this remarkable artiſt was a native of Altdorff, in Switzerland. But Mr. Wild, a ſenator of Ratiſbon, who is, according to M. Heineken, a very learned connoiſſeur, with great reaſon, imagines him to have been born at a town named Altdorff, in Bavaria. And he is confirmed in this opinion, by ſeveral documents, diſcovered at Ratiſbon; where this family was known in the fifteenth century, being then eſtabliſhed in that town, or its environs. And the name of our Albert is found in the regiſters, amongſt the citizens of Ratiſbon, in the year 1511; where his artiſt, having paſſed through all the civil offices, was at laſt made a member of the interior ſenate, and architect to the town. He died A. D. 1538, without iſſue. Some of his pictures are at Ratiſbon; and at the town-houſe is preſerved a complete collection of his engravings. The French call him *Le petit Albert*: that is, the little Albert, becauſe he engraved

engraved ſmall prints only; and for this reaſon, he is ranked amongſt thoſe artiſts, diſtinguiſhed by the name of little maſters.

His merit, as a painter, muſt have been very conſiderable, if the obſervation of M. Heineken be juſt, where he ſays: "*He applied himſelf more to engraving than painting. But however, being the diſciple of Albert Durer, and a man of genius, his pictures may be placed in the ſame rank with thoſe of his maſter, being executed in the ſame taſte.*" From the few pictures I have ſeen of this artiſt, it would not be fair to form a decided judgment. It is true, they ſeemed by no means to merit ſo high an eulogium. But ſurely the prints of thoſe two maſters ought not to be ſet in competition with each other; for whatever merit we may allow to Altdorfer, it certainly cannot be ſaid to equal that of A. Durer. Neither does it ſo clearly appear, that he was the diſciple of A. Durer. His engravings, eſpecially thoſe on copper, have much leſs the ſtyle of that maſter in the mechanical part of their execution, than might have been expected, if he had really been his ſcholar. But this I ſhall not inſiſt upon. It is certain, that his beſt prints are thoſe, which he has cut in wood. He appears to have had a lively fancy, and facility of invention. He deſigned with freedom, in the German ſtyle, and executed his deſigns with great preciſion. I ſpeak now of his wooden cuts; and their ſlight, ſketchy appearance hides, in a great meaſure, thoſe defects, which appear more viſibly, as he approaches nearer to neatneſs, and high finiſhing, becauſe a more determined outline is then required. For, in his engravings on copper, we find the drawing, though ſpirited, very incorrect; the heads neither beautiful nor expreſſive, and the outlines of the other extremities exceedingly defective. He marked his plates with two ſorts of monograms, though little different from each other: ſee both upon the plate at the end of the volume. The ſecond has been falſely attributed by ſome to Aldegrever, notwithſtanding the monogram of that maſter is ſo very different: but the ſtyle of the plates themſelves would be ſufficient evidence to detect the miſtake; for Aldegrever, as an artiſt, doubtleſs was greatly ſuperior to Altdorfer.

From the ſpirited wooden cuts of this maſter, Hans or John Holbein is ſaid to have drawn great aſſiſtance. And this opinion ſeems to me to be well grounded. For evident traces of the ſtyle of Altdorfer, appear in the prints of that inimitable artiſt, prodigiouſly improved indeed, as well with reſpect to the ſpirit and taſte of the deſign, as to the excellency of the execution.

The number of his engravings on wood and copper amount at leaſt to 170; of courſe they cannot be all ſuppoſed to be equal in merit: it is requiſite therefore to ſee many of them, before a juſt judgment can be formed of his ability.

I ſhall only mention ſome few of the engravings of this artiſt of both ſorts: and firſt thoſe on wood.

The fall and redemption of man,—forty very ſmall upright prints. A certain perſon, the initials of whoſe name are G. L. F. having found ſome of theſe blocks, cauſed what was deficient to be copied, to the number of 38, and publiſhed them at Zuric, A. D. 1604, with a deſcription of each print in verſe, and this title, *Alberti Dureri Noriberg. German. Icones ſacræ nunc primum è tenebris in lucem editæ*; which proves, in the firſt place, the ignorance of the man, in attributing theſe prints to Albert Durer, notwithſtanding

they have the mark of Altdorfer, and his diſingenuity, in declaring that time to be the firſt publication of them.

The *reſurrection of Chriſt*, a ſmall upright plate dated 1512, generally eſteemed one of his moſt ſpirited and beſt prints.

The *beautiful virgin of Ratiſbon*, from the image of the virgin, which was in the cathedral of that town, a ſmall plate upright. This is printed in two tints, or chiaro-ſcuro, though there are ſome few impreſſions from the ſingle block, on which were engraved the outlines, without the half tint.

St. Jerom, kneeling before the crucifix, in a cavern, a ſmall upright plate.

Another *St. Jerom*, a ſmall upright plate: Theſe are two ſpirited prints; the back ground of the latter is very romantic, and executed with great ſpirit.

All theſe have his monogram.

On copper: one of the earlieſt I have ſeen, is the *head of an infant* dated 1507.

An *Adam and Eve*, a very ſmall upright plate.

Several *virgins*, with the *infant Chriſt*, all ſmall.

A *crucifixion*, with ſeveral figures, a ſmall upright plate.

Another, with the Virgin Mary and St. John, the ſame.

St. Jerom in his grotto, with an altar, in which ſtands a croſs; a book is open before it, and a tablet over it, on which is the monogram of Altdorfer.

Venus leaving the bath, a ſmall upright plate.

A *crouching Venus*, the ſame. Theſe two are copied from prints of M. Antonio Ramondi, in a very neat ſtyle, and the figures not badly proportioned, except the extremities, which are rather heavy.

A variety of other ſubjects and *figures of heroes* and *heroines*, and many *ornamental* plates for goldſmiths, &c.

To theſe may be added two etchings:

A ſmall *landſcape*, length-ways, executed with great freedom, eſpecially the trees in the fore-ground, which are touched in a maſterly manner.

A *cup* or *chalice*, adorned with ornaments.

ANDRE ALTOMONTE.

Flouriſhed, 1728.

What countryman this engraver was, I cannot learn; but I find that he reſided at Vienna, and was employed there by Prenner, to aſſiſt him in engraving certain plates from the pictures in the Imperial gallery, publiſhed 1728.

WILLIAM ALTZENBACK.

Flouriſhed,

This engraver, with William his ſon, according to M. Heineken, lived in the ſeventeenth century, and worked at Paris, amongſt other places, with Landry. After this, they reſided at Straſburgh, where many of their plates were publiſhed by Gerard Altzenback, a printſeller, and probably a relation. Amongſt others they engraved,

Twenty plates of *bible ſubjects*, conjointly with other maſters.

St.

St. Bridget kneeling before our Saviour, and the martyrdom of St. Margaretta, both upright prints, from Touſſaint.

The *marriage of St. Catherine*. Wilhelm. Altzenback le june, Gerard Altz. ex.

A ſet of *flower pieces* from Touſſaint and others, by W. Altz. and Fr. Brun.

FRANCISCO AMATO.

Flouriſhed,

An Italian painter. Some ſlight, ſpirited etchings are attributed to him, which are executed in the ſtyle of Biſcanio: amongſt others we have the following:

St. Joſeph, ſeated, reading a book, accompanied by the infant Chriſt, a ſmall upright plate, marked, Franciſcus Amatus in.

St. Jerom, the ſame.

The *prodigal ſon*, an upright plate, but no name.

CHRISTOPHER AMBERGER.

Born, Died, 1550.

A native of Nuremberg, but he reſided at Augſburg, where he died, 1550. He was diſciple to the famous Hans or John Holbein; and he ſucceeded ſo well in imitating the ſtyle of his maſter, that many of his pictures have been taken for Holbein's. He painted both hiſtory and portraits; in the latter of which he is ſaid chiefly to have excelled.

Abbé Marolles, and, after him, Florent le Comte mention Amberger, as an engraver, without ſpecifying his works; and Baſan tells us, that he engraved in wood ſeveral prints, from his own compoſitions.

DOMENICO AMBROGI.

Flouriſhed, 1653.

An Italian artiſt, who painted both hiſtory and landſcape. He was the diſciple of Brizio; and for that reaſon called *Minghino del Brizio*. In the Abecedario he is ſpoken of with great praiſe, and mentioned as an engraver; and Malvaſia ſays, that in the year 1653, he executed on wood ſome prints in chiaro-ſcuro. Amongſt others, engraved by him, is

A woman ſeated in a triumphal car, holding two flambeaux and a ſerpent; conducted by Neptune.

FRANCESCO AMICI.

Flouriſhed,

A modern engraver at Florence, who, according to M. Heineken, employed himſelf in engraving ſmall plates of devout ſubjects: ſuch as, *Chriſt praying in the garden*; *Chriſt before Pilate*; *the carrying the croſs*; and the *entombing of Chriſt*, &c.

JACOPO AMICONI.

Born, 1675. Died, 1758.

According to the beſt accounts, this artiſt was a native of Venice, where he ſtudied for ſome years the art of painting, and afterwards went to Rome to complete himſelf in his profeſſion. He travelled into ſeveral countries of Europe, and was much encouraged, eſpecially at London, where he reſided ſome time. He died at Madrid, A. D. 1758, being then employed by the king of Spain.

His works, as an engraver, are very inconſiderable, becauſe he only followed that art as an amuſement; but he is more remarkable for teaching it to Joſeph Wagner, to whom it is no ſmall credit, that Mr. Bartolozzi was formerly his pupil.

By Amiconi there is a ſmall upright plate, repreſenting *our Saviour*, half figure, inſcribed, *Salvator mundi*.

Jupiter and Caliſta, a ſmall plate length-ways *Gi Giove di Cinthia, &c.*

And *Zephyrus and Flora*, the ſame, *a Zefiro de cui, &c.*

CARL. GUSTAV. AB AMLING.

Born, 1651. Died, 1702.

This artiſt, who was a German, born at Nuremberg, A. D. 1651, was a painter and deſigner, as well as an engraver. He learned the art of engraving from Francis de Poilly, whoſe ſtyle he followed. But never nearly equalled his maſter. He chiefly excelled in portraits, (in which line he was much employed) many of which have great merit. He failed moſt in hiſtorical ſubjects. His drawing of the naked figure was not correct, neither are his heads in theſe plates ſufficiently expreſſive, or the other extremities well marked. The effect of the whole is cold and ſilvery, the draperies heavy, and the lights much fatigued. However upon the whole, his works, which are very numerous, are held in no ſmall eſteem by many collectors. He was, according to Baſan, engraver to the duke of Bavaria, and died, A. D. 1702.

Amongſt his portraits are,

Maximilian Emanuel, prince electorial, from Thomas Macolinus, dated 1670, an oval, this is ſaid to be very ſcarce.

Maximilian Emanuel, elector of Bavaria, from J. B. Champagne, a large upright plate, this is eſteemed as one of his beſt.

Amongſt his hiſtorical, I ſhall mention only the following:

The *hiſtory of the Emperor Otho*, from the tapeſtries at the palace at Munich, which were made after the paintings of Peter Candido; engraved on thirteen plates of different ſizes.

The *four ſeaſons*, from the ſame tapeſtries, by the ſame maſter, &c.

JOST or JODOCUS AMMAN or AMMON.

Born, 1539. Died, 1591.

M. Papillon obſerving, that this artiſt had ſigned his name two different ways, and that he ſometimes added to it, *of Zurick*, where he was born; at other times, *of Nuremberg*, where he reſided, has taken upon him confidently to

to aſſert, that there were two artiſts of this name, the one of *Zurick*, and the other of *Nuremberg*; pretending, that this opinion is perfectly eſtabliſhed by the conſiderable difference, which may be found between the works of the one maſter and the other. But this argument is by no means deciſive. For ſuppoſe, we ſhould take thoſe prints alone, where the artiſt has ſigned, *of Zurick*, we ſhall find on examination, that they differ full as much from one another, as thoſe do, which are ſigned, *of Nuremberg*, from ſuch as bear the ſignature *of Zurick*. And the ſame obſervation will hold equally good, if we examine thoſe ſigned, *of Nuremberg*, alſo by themſelves. For this reaſon I am readily inclined to agree with ſuch other authors, as have ſuppoſed, that the prints ſigned both ways belong to the ſame perſon.

Joſt Amman was born at Zurick in Switzerland, A. D. 1539, and died at Nuremberg, where he reſided, A. D. 1591, aged 52. He was a deſigner, as well as an engraver; for many of his compoſitions were engraved by other artiſts. He is ranked amongſt the *little maſters*, ſo called from the diminutiveneſs of their works.

If patience and aſſiduity of themſelves could complete an artiſt, I know of no one more likely to have attained to a ſuperior degree of excellence than Joſt Amman. The multitude of deſigns which he made, and the number of plates which he engraved, are almoſt incredible. But though a great genius may be much improved by cultivation, yet it is equally certain, that neither pains nor ſtudy can create a great genius. I mean not, that this obſervation ſhould detract from the merit of our artiſt. Much merit he certainly poſſeſſed as an engraver; but not equal to what one might have expected from the labour he evidently muſt have beſtowed upon his profeſſion. He lived at a time, when almoſt every book, which made its appearance, was ornamented with prints; and he was employed by moſt of the great bookſellers; eſpecially by the celebrated Feyeraband.

The engravings by Joſt Amman, are chiefly upon wood. We have ſome alſo by him on copper; but the laſt are much inferior to the former. His prints do not diſcover any very great variety of invention. His figures are well proportioned; and in general not incorrect in the drawing. The hand of the maſter appears in his deſigns; and animals, in particular, he touched with great ſpirit. His manner of engraving is neat and decided; but if his ſtrokes are more regular than was uſual with the engravers on wood of his time, it is to be feared, that as much as he gained, by the pains he took with this part of his execution, he loſt in freedom and ſpirit.

I ſhall mention only the following of our artiſt's performance:

Πανοπλια, *omnium liberalium mechanicarum et ſedentarium artium genera continens &c.—Edit per Hoſtman Schoperum, Francof.* 1564. This work conſiſts of the different tradeſmen and artiſts, repreſented in their reſpective employments: and there are ſome excellent figures amongſt them. The collection amounts to 115 prints; and it is ſaid, that Amman has given his own portrait in that which repreſents the art of engraving.

The above edition is very ſcarce. It was re-printed, A. D. 1574, and again 1588, in large octavo.

Nauive

Neuive Bibliſchi Figuren, Franckfurt, per Jo. Amman von Zurych, 1564, ibid.

He alſo engraved on wood ſome detached pieces; and on copper, the *illuſtrious women*, begining at Eve, with this title, *Eva die Gebererinn*, on twelve plates, ſmall upright, ſigned, *Joſt Amman fec. Stefan Herman, exc.* Theſe are chiefly etched, and in a ſlight incorrect ſtyle.

A ſet of *figures of warriors*, 1590, ſmall upright plates. The *four ſeaſons*, and the *four elements*, ſmall long plates, 1569; and two *portraits*, one of *Caſparis de Colignon*, marked, *Fecit Norimbergæ, Joſt Ammon Tigurinus*, 1573. See his marks on the plate at the end of the volume.

JOHN AMMAN.

Flouriſhed, 1623.

According to M. Chriſt, John Amman was not only an artiſt, but a bookſeller. He lived at Hanau in Germany, about the year 1640; and marked his engraving in this manner, I. A. The ſame letters, we are well aſſured, were alſo frequently uſed by Joſt Amman. To this artiſt, amongſt other things, is attributed a ſet of ſmall wooden cuts, repreſenting the *paſſion of our Bleſſed Saviour*, executed greatly in the ſtyle of Joſt Amman. They are very neat and ſpirited, and poſſeſs a conſiderable ſhare of merit. Theſe prints were publiſhed at Amſterdam with Latin verſes, A. D. 1623.

CLEMENT AMMON.

Flouriſhed, 1651.

He was ſon-in-law to the famous Theodore de Bry; and followed the buſineſs of a bookſeller, as well as the profeſſion of an engraver; induced thereto perhaps from the conſciouſneſs of a want of ſufficient abilities to ſupport himſelf by the latter, independent of the former; for his engravings in general, are very poor and ſtiff, executed indeed in a laborious ſtyle, copied from the works of his father-in-law, but without taſte, and vaſtly inferior to them. His greateſt work was the continuation of the collection of *portraits*, firſt publiſhed by Theodore de Bry, and afterwards by his ſons, entitled, *Bibliotheca Calcographica*, in ſix volumes, quarto. To theſe Clement added a ſeventh, and an eighth volume; the firſt of which was publiſhed at Frankfort, A. D. 1650, to which he puts, *Sculptore Clemen. Ammon junior, Calcograp.* and to the laſt, publiſhed in the year 1652, *Sculptore Clemente Ammonio chalcogr: Franc.* to both is added, *Imp. Joh. Ammon.*

JOHANN AMMON.

Flouriſhed,

This artiſt, according to M. Heineken, was a native of Schaffhouſen. His engravings, of which my author cites half a dozen, are *portraits* only; amongſt which is one of John Locke, Phil. without any name of the painter.

ANKER VON ZWOLL. See ZWOLL.

SIMON

SIMON RENARD DE ST. ANDRE. See RENARD.

NICOLO DI ANDREA.

Flouriſhed, 1573.

Of the life of this engraver I can find no account. M. Heineken informs us, that in the year 1573, he engraved at Conſtantinople, the *portrait* of the ambaſſador, Giles de Noailles, Abbé de St. Amand.

ALESSANDRO DE ANDREA.

Born, Died, 1711.

A native of Abriozzo, and the diſciple of Solimene, who engraved a few things for his amuſement only. This article I have from M. Heineken; but have never ſeen any of his works. According to this author, he died in 1711.

JEROME ANDREAE. See APSCH.

T. ANDREAE.

Flouriſhed,

An artiſt of no great merit, whoſe name, to the beſt of my recollection, is not mentioned by any author. There is a ſmall upright etching by him; it is a ſort of *emblematical ſubject*, in which is repreſented a woman fallen down in the front, and another woman ſtanding over her, who holds a book in her hand, on which is written, *Guilio Ceſare opera*. The deſign is not amiſs; but the execution is ſo ſlight, that much of the original intention is loſt. The heads are but indifferent, and the other extremities very badly drawn. He ſigns his name, T. Andreae inv. et fec.

ANDREA ANDREANI.

Born, Died, 1623.

This juſtly celebrated artiſt was a native of Mantua; for which reaſon he has frequently added to his name or monogram, INTAGLIAT. MANTUANO; or elſe, IN MANTOUA; which it ſeems has led ſome haſtily to miſtake him for Andrea Mantegna, an artiſt who lived nearly an hundred years before Andreani. Others again call him Andreaſſi; whilſt others have run into a ſtill groſſer error, and confounded him with Altdorfer, a native of Switzerland, under the name of the *Petit*, or little Albert: which appellation was given to Altdorfer, on account of the ſmallneſs of his engravings in general. This laſt miſtake, it is likely, was occaſioned by the great reſemblance there is between the monograms of the one and the other.

When our artiſt was born does not appear ſo clearly; but he died, A. D. 1623, at a very advanced age. Beſides the prints which he performed himſelf, he procured a great many other engravings, the works of different maſters, and ſold the impreſſions, with his own name, often effacing the name of the true artiſt, to ſubſtitute his own with more ſecurity. Thus, amongſt others, we find

find the death of Ajax, a ſmall plate length-ways, from Polydore, has his cypher with the date 1608, whereas the firſt impreſſions of that print bear the name of IO. NIC. VICENT, who was really the engraver, without the cypher of Andreani, or the date. In the ſame manner he has adopted ſome of the engravings of Hugo da Carpi and Antonio da Trento, &c. This diſingenious artifice, altogether unworthy of him, renders it very difficult to diſtinguiſh his works preciſely; for, after all, it is moſt likely, that many prints are attributed to him, in which he had no concern.

Andreani engraved on wood only, in a peculiar ſtyle, diſtinguiſhed by the name of *chiaro-ſcuro*; which is performed with two, three, or more blocks of wood, according to the number of tints required, theſe are ſtamped upon the paper one after another, ſo as to produce the effect of a waſhed drawing. The invention of this ſpecies of engraving was greatly prior to the æra of our artiſt. Among his countrymen he had Hugo da Carpi and Antonio da Trento for models; and, in the early part of his time, he ſeems to have followed them very cloſely. But at length he carried the mechanical part of the work to a far greater degree of perfection; and we often find in his prints a correct and determined outline. At times, he uſed only two blocks (as for ſome of his ſlighter performances) but oftner three: one for the outline, and very dark ſhadows, the other two for two different tints. This number, I believe, he never exceeded. His great merit, as an artiſt, is acknowledged by all who are converſant in prints. His drawing is excellent, executed with great ſpirit, and in a very maſterly ſtyle. The heads of his figures, though ſlight, are characteriſtic and expreſſive; and he has diſplayed great judgment in the management of his various tints. In ſhort, his works are juſtly conſidered as admirable tranſcripts from the ſketches of many of the greateſt painters.

Amongſt his moſt finiſhed prints may be reckoned, *Chriſt departing from Pilate*, who is waſhing his hands: a large print, lengthways, on two blocks, engraved from a baſs relief of Giovan. Bologna. On the ſhield of one of the ſoldiers is written, *Gian. Bologna ſcolps. Andrea Andriano lontagliatore.* Dedicated to *Giovan. Baptiſta Deti*, a gentleman of Florence: without date.

An emblematical print, repreſenting the Chriſtian, after his ſpiritual warfare in the preſent life, received as victorious into Heaven, and crowned by Chriſt. At the left corner is this mark, B. F. which ſignifies the name of the painter, Baptiſta Franca of Venice. It has alſo the cypher of Andreani; and the date 1610, with this inſcription: *Bonum certamen certavi, curſum conſummavi, Fidem ſervavi, repoſita eſt mihi Corono Juſtitiæ.* Pauli Epiſt. ad Timo. cap. IV. This print is of a middling ſize, upright. Some of the impreſſions are with a dedication to Louis Gonzago.

To theſe may be added,

The Triumph of Julius Cæſar, from Andrea Mantegna, the original of which is at Hampton-Court. It is cut on ten blocks of wood, including the title, dated 1598. But it is very difficult to find all theſe pieces of the ſame colour or equally good impreſſions.

The *entombing of Chriſt*, from Raphael da Reggio, a ſmall upright plate, half figures. Dated 1585

The *rape of the Sabines*, from a group, by the ſculptor, Giovan. Bologna; three ſeveral views, dated 1583 and 1584.

Another print of the *ſame ſubject* from a baſs-relief of the ſame maſter, on three blocks, dated 1585.

Variety of other prints equally excellent, from Raphael Urbin, Polidoro, Permigiano, &c. &c. The ſcarceſt of all his works is ſaid to be *the pavement of Sienna*, after a drawing of Franceſco Vanni, from Domenico Beccafuni Saneſe. See the cyphers or monograms which Andriani often put to his engravings, inſtead of his name, on the plate at the end of the volume.

FRANCOIS ANDRIOT.

Flouriſhed, 1672.

A French engraver, who worked both in France and Italy. We have ſeveral prints hiſtorical and others, from ſome of the greateſt painters, by this artiſt. He worked chiefly with the graver, in the ſtyle of Francois de Poilly, but without any powerful effect. His drawing is ſtiff, and the extremities of his figures in general, are rather heavy.

I ſhall only notice the following:

The good Samaritan, a large print, length-ways, from Nicholas Pouſin.

The incredulity of Thomas, the ſame, from Nicholas Le Sueur.

The portrait of John Everhard, Card. Nidard, from Jonas de la Bonde, dated 1672.

And ſome of the *anatomical ſtatues*, publiſhed at Rome by Roſſi, 1691.

JAMES ANDROUET DU CERCEAU.

Flouriſhed, 1576.

This artiſt was a Frenchman, and ſome ſay a native of Orleans. I have ſeen a book in folio, entitled, *Premier Volume de plus excellent Baſtiments de France, par Jacques Androuet du Cerceau, Architecte a Paris*, 1576. That is, The firſt volume of the moſt excellent Buildings in France, by James Androuet du Cerceau, Architect at Paris. The plates, which are ſaid to be done by himſelf, are etched in a very ſlight coarſe ſtyle, without any taſte; yet ſufficiently correct perhaps for his purpoſe.

MARCO ANGELI.

Flouriſhed,

According to Gandelline, this Angeli engraved ſome groteſque figures and ornaments; if, ſays M. Heineken, the author has not, as I fear, miſtaken the name of ſculptor for that of engraver. I have never ſeen any print by this artiſt.

NICOLO ANGELI.

Flouriſhed, 1635.

The diſciple of Remigius Canta Gallina. He engraved, conjointly with

his maſter, the feſtivals which were publiſhed at Florence in the year 1635, from the drawings of Giulio Parigi.

FILIPPO DI ANGELI, called Napolitano.

Born, 1640. Died, 1680.

According to moſt authors, this artiſt was born at Rome, A. D. 1640; and the name of Napolitano was given him becauſe he was carried to Naples by his father, whilſt he was very young. To ſome prints, engraved by himſelf, he ſigns his name, Theodor. Filippo de Liagnio Napol. from whence ſome have doubted whether he was not really a Neapolitan. But leaving this matter, which we have not ſufficient light to clear up, we find he purſued his ſtudies as a painter with great ſucceſs, and returned to Rome, where he was employed, and died in 1680, aged 40 years. As an engraver he is not ſo well known. However, we have etched by him a ſet of thirteen ſmall prints of military habiliments, &c. which are marked with his name in the manner ſpecified above.

GIOVANNA BATISTA DE ANGELIS.

Flouriſhed,

An Italian artiſt, who, according to Paſcoli, engraved ſome plates in Italy; but we have no particular account of him or his works.

ANGELO ALBANASI.

Flouriſhed,

An artiſt by whom we have ſome very pretty, ſpirited etchings of ruins, chiefly in and about Rome. From the appearance of the ſtyle of theſe little prints, I ſhould ſuppoſe he flouriſhed at the begining of the preſent century.

PETER ANGELUS.

Flouriſhed, 1611.

An obſcure engraver, of whom I have met with no account. Amongſt the collections of Mr. Bagford for a hiſtory of printing, which are in the Harleian library at the Britiſh Muſeum, I found an *ornamental frontiſpiece* to a folio volume of Lud. Tena's commentaries upon St. Paul's epiſt. to the Hebrews, by this engraver. It conſiſts of ſeveral figures, with the Trinity repreſented at the top; all rudely deſigned and executed, entirely with the graver, in a bad ſtyle, without the leaſt mark of taſte or judgment: the drawing and effect are equally indifferent.

PAUL ANGIERS.

Flouriſhed, 1749.

What countryman this young artiſt was, I have not been able to learn. The beſt information I could meet with is, that he reſided in London, and was

was inſtructed in the art of engraving by John Tinney. He never arrived at any great excellence. It ſeems he was chiefly employed in engraving landſcapes, and alſo ſmall plates for bookſellers. His landſcapes are etched in a ſlight ſtyle ſufficiently neat, and with no great taſte. M. Heineken informs us that he was only thirty years old when he died; which was within theſe few years. His beſt print is ſaid to be landſcape entitled, *Vue de Tivoli*, after Moucheron. I have before me *a view of Roman ruins*, from Paul Panini, a middling ſized plate, length-ways, with figures. This print is very neatly engraved, but the figures are very indifferent. It is dated November 4, 1749.

ANGLOIS. See LANGLOIS.

BENJAMIN ANGLUS.

Flouriſhed,

M. Heineken mentions this engraver, but without any account of him, or the time when he lived; and cites two *emblematical ſubjects* engraved by him, one from Antonio Tempeſta, the ſecond moſt probably from his own deſign, as he adds the word *fecit* to his own name.

PIETRO ANICHINI.

Flouriſhed, 1655.

This was an Italian artiſt; but we have no account of his life. Amongſt other plates, engraved by him, are the following: A ſmall *holy family* in a landſcape, length-ways, dated 1655. The Virgin is ſeated holding the infant Chriſt upon her knees, he is reading a ſcroll, which St. John, who is kneeling, preſents him. The *good Samaritan*, alſo a ſmall plate, length-ways; and the *portrait* of Coſmus P. Etruriæ, P. Anichinus ſec.

ANSELME or ANSHELME.

Flouriſhed, 1590.

Among thoſe prints, the engravers of which are unknown, is a very fine one of a middling ſize upright, repreſenting *Hercules and Omphale*, from B. Spranger. The ſtyle of this engraving, ſeems to me to be a ſtrong evidence, that its author received his inſtructions in the ſchool of Henry Goltzius; and the manner of John Muller, a diſciple of this maſter, the moſt reſembles it. There is a fine impreſſion of this curious print in the Britiſh Muſeum, which I examined very carefully. It is not equal to Muller, either in freedom or correctneſs. Omphale is a back figure, entirely naked, excepting her right ſhoulder, over which is thrown a part of her robe. Her hand is too large: excuſing this fault, the drawing and general proportion of the figures are not amiſs. The draperies are very neat; yet the whole is ſlight, and the lights are too much ſcattered, which deſtroys the effect. But harmony was by no means the characteriſtic of this æra of engraving. Inſtead of a name ſubjoined to this print, we have a ſingular ſort of rebus: a capital A; and, be-

tween it and the word *fecit*, a caſque or helmet, which is copied on the plate at the end of this volume. It is dated 1590. Profeſſor Chriſt gives us the following ingenious ſolution of this extraordinary mark: "*C'eſt vraiſemblablement un nommé* Anſelme, *qui a voulu ſe cacher ſous ce rebus; comme* Michel Ange Anſelme, *peintre de Sienne, fort connu en ce temps, & dont Vaſari parle avec éloge.*" To this M. Sellius the tranſlator adds the following explanatory note: "*Caſque ſignifie en Allemand* Helme, *dont la figure, jointe au reſt, peut former un* Rebus, *pour exprimer* Anſelme *ou* Anſhelme." In Engliſh thus: "This artiſt very probably was named *Anſelme*, and choſe to conceal his name under this *rebus*, like *Michael Angelo Anſelme*, a painter of Sienna, well known at that time, and of whom *Vaſari* ſpeaks with praiſe. In the note is added, "caſque ſignifies in German *helme*, the figure of which, joined with the reſt, may form the *rebus*, to expreſs the name *Anſelme* or *Anſhelme*." I have thought that the firſt letter may be the initial of the artiſts baptiſmal name, and then it may be read *A. Helme*.

Whatever appearance of truth this conjecture may be allowed to bear, I hope it will be remembered, that I give it as a conjecture only; and, I truſt, I ſhall ſtand excuſed for adding to my liſt ſuch names, as plauſibility at leaſt will admit, until ſuch time as the true name ſhall be diſcovered, or a more reaſonable conjecture propoſed: eſpecially, as, on all occaſions of this ſort, I ſhall be ſcrupulouſly careful not to miſlead the reader by giving that for fact, which is built on ſuppoſition only.

SEBASTIAN ANTOINE.

Flouriſhed, 1729.

Native, as it ſeems, of Nancy, the capital of Lorrain. But whether he reſided there entirely or not, I cannot diſcover. It was there he engraved the *portrait* of R. P. Auguſtin Calmet, in a large oval, A. D. 1729. The *enterpriſe of Prometheus*, from the cielings of Verſailles, painted by Mignard, was alſo engraved by him; and the *crown of precious ſtones*, with which Louis XV. was crowned, Oct. 25, 1722. He worked chiefly with the graver in a thin feeble ſtyle, without effect;—he was alſo very deficient in the other requiſites of the art.

SILVIUS ANTONIANUS.

Flouriſhed, 1567.

An engraver on wood, who, according to Papillon, ornamented with cuts, a ſmall book of fables by Gabriel Faerno, publiſhed at Antwerp, entitled, *Centum Fabulæ ex antiquis Auctoribus delectæ, & a Gabriele Faerno Cremonenſi, Carminibus explicitæ. Antuerpiæ exofficina Chriſtoph. Plantini*, 1567. To each fable he has given a print, the whole of courſe amounting to an hundred; all which, two or three excepted, are marked with a ſort of cypher, compoſed of an A and an S; which is copied on the plate of monograms, at the end of the volume: theſe are the initials, adds my author, of the name of *Silvius Antonianus*, the engraver of this work, which was dedicated to Cardinal Charles Borromee who was canonized after his death.

Upon

Upon what foundation Papillon inſerted this name, I cannot diſcover. M. Chriſt takes notice of the ſame cypher, and informs us, that it is to be found on the prints of the emblems of Sambucus alſo; and attributes it very falſely, in my opinion, to Abraham de Bruin of Antwerp.

PIETRO ANTONIO DE PITRI.

Flouriſhed,

This artiſt ſeems to have been an Italian, and perhaps reſided at Rome: but I have not met with any account of his life. He engraved a *frontiſpiece* to a collection of *altar-pieces* by Mariotti, which Gio. Giacomi de Roſſi, publiſhed at Rome: it is from Ciro Ferri, a ſlight, ſpirited etching, in a ſtyle ſomething bordering upon that of Pietro Aquila. The drawing is good; the extremities are touched in a maſterly ſtyle: it is inſcribed Pietro Antonio de Pitri, ſculp.

MARC ANTONIO. See RAIMONDI.

ANTONIO DA TRENTO. See TRENTO.

CORNELIUS ANTONISZE.

Flouriſhed, 1536.

This artiſt was a painter, and lived at Amſterdam; where, about the year 1536, he engraved a ſet of twelve prints on blocks of wood, repreſenting ancient Amſterdam, with the convents, churches, and other buildings.

G. APPELMANS.

Flouriſhed, 1671.

The bookſellers appear to have been the chief, if not the only employers of Applemans. We find the *portrait* of T. Bartholinus to the octavo edition of his book of anatomy engraved by this artiſt, as were many of the anatomical plates in the edition of 1674. They are all executed with the graver in a neat, ſtiff ſtyle, the effect of labour without genius. The portrait, which is the beſt, has little to recommend it: however, it was again repeated by him for Hondius's collection of eminent men.

C. APENS.

Flouriſhed, 1673.

He reſided at Groningen in the Netherlands, about the year 1670, where he engraved the *portrait* of Samuel Mareſius, Theol. in quarto, A. D. 1673.

JEROME ANDREAE APSCH.

Born, Died, 1556.

According to M. Heineken, this artiſt was a native of Nuremberg. He engraved

engraved on wood, and aſſiſted Burckmayer in the works which the emperor of Germany deſigned to publiſh. He died, it is ſaid. A. D. 1556.

CRISTAFANO DELL' AQUA, or ACQUA.

Flouriſhed, 1760.

His employment ſeems to have been chiefly for the bookſellers, as far as I can judge from the prints I have ſeen of his. Many of them are in the architectal line; all executed with the graver, in a poor feeble ſtyle, without effect. he engraved, beſides, the *portrait* of the preſent king of Pruſſia. There is alſo a large upright plate by him, repreſenting *merit crowned by Apollo*, from Andrea Sacchi, and ſome other portraits and vignettes, &c.

FRANCESCO FARAONE AQUILA.

Flouriſhed, 1691 to 1722.

An engraver of ſome eminence, born at Palerma; but he appears to have reſided chiefly at Rome, where it is likely he died. His engravings are numerous, and many of them eſteemed. We find from the ſignatures upon his plates, that he uſually made the drawings himſelf, from the pictures he intended to engrave. How far he ſucceeded in them, the prints will in ſome meaſure ſhow. In merit he certainly never equalled Pietro Aquila, who reſided at Rome at the ſame time, and very probably was not only of the ſame family, but alſo a near relation. His ſtyle of engraving in general is rather neater than that of Pietro; but in drawing and expreſſion he fell far ſhort of him. Thoſe plates, which he executed with the graver only, are cold and ſilvery, without effect, and by no means ſo meritorious as thoſe, where he called in the aſſiſtance of the point. Some of the ſtatues, which he engraved for Roſſi, are of this ſtamp.

Among the ſets of prints, which he publiſhed, I ſhall notice the following:

Le Camere Sepolchrali di Livia Auguſta, conſiſting of forty plates, after the deſigns of P. Ghezzi.

Picturæ Raphaelis Urbinatis, &c. or the pictures of Raphael Urbin, which are in the hall and chambers of the Vatican, engraved on twenty-two large plates, including the title, dated 1722.

Amongſt his ſingle prints,

A *Repoſe*, where the Virgin, with the infant Chriſt, is repreſented ſeated under a tree, and Joſeph appears working in the back-ground, a large upright plate, engraved at Rome, A. D. 1691, from Correggio.

The *firſt Moſaic Arch* in the church of St. Peter of the Vatican, a large plate, engraved A. D. 1696, from Ciro Ferri.

The *rape of Europa*, a large plate, length-ways, dated February 1, 1699; from Paolo de Mattei.

He alſo engraved from Albano, Pietro de Cortona, Bernini, Annib. Carracci, Giovanni Lanfranchi, Carlo Maratti, Nicholas Pouſin, and ſeveral other maſters.

PIETRO

PIETRO AQUILA.

Flouriſhed, 1696.

The prevalence of genius in this artiſt was ſuch, that even the gloomy retirements of an eccleſiaſtic life could not overcome it. He was born at Palerma, and in his youth applied himſelf to ſuch ſtudies, as might capacitate him for the reception of orders, which he actually took upon him, and ſupported his character in a very reſpectable manner. His ſtudies and retirements, however, prevented not his following the dictates of his natural inclination, with reſpect to the arts. How much he loved them may be eaſily conceived, by the rapid progreſs he made in them. As a deſigner and a painter, he ſtands high in the eſtimation of the curious. But as an engraver, he is more generally, and perhaps more deſervedly known. He drew admirably, and etched in a bold, free manner, finiſhing his lights, and harmoniſing his ſhadows with ſmall dots. His greateſt faults are want of effect from ſcattering his lights, and what by the artiſt is called *manner* in his drawing. The firſt gives a confuſed, flat appearance to his prints; and the laſt preſents us with a ſtyle of his own, inſtead of that of the painter from which he copied; and theſe faults ſeem never more glaring, than in his prints from Raphael; where the chaſte ſimplicity of outline, the great characteriſtic of that wonderful maſter, is loſt in the *manner* of Pietro Aquila. It is from Annib. Carracci, that he has beſt ſucceeded; and his prints from that artiſt will, I truſt, be always held in great eſtimation. In all his works he diſcovers much ſcientific knowledge. The extremities of his figures, in general, are well proportioned, the heads expreſſive, and the characters finely preſerved; but his outlines are often too hard upon the lights; and the folds of the drapery too ſtrongly marked. It appears from his prints, the drawings of which he made from the original pictures, that he reſided chiefly, if not entirely, at Rome, where perhaps he alſo died.

He engraved ſeveral plates from his own compoſition: amongſt the reſt,

An adoration of the wiſe men, a large, upright plate.

Two of *the flight into Egypt*: the one a ſmall, the other a large plate, both length-ways.

Diana and Acteon, a ſmall plate, length-ways.

Many from other maſters: amongſt the reſt,

Imagines veteris ac novi Teſtamenti, commonly called *Raphael's Bible*, from the pictures of that maſter in the Vatican. This work conſiſts of fifty-five plates, of which Cæſar Fantetti drew and engraved the firſt thirty-ſix plates, and the fortieth.

The battle of Conſtantine, on four large plates, from the picture of Julio Romano, which he painted from the deſigns of Raphael.

Concilium Deorum, commonly called *Lanfranc's Gallery*, repreſenting the aſſembly of the Gods, on nine plates, including the title, a large folio, from Giovan. Lanfranchi.

The battle of Arbella, where Alexander overcame Darius king of Perſia, from Pietro de Cortona, a large print on two plates.

The rape of the Sabines, a large plate, length-ways, from the ſame.

The ſacrifice of Polyxana, the ſame, from the ſame.

The triumph of Bacchus, the ſame, from the ſame.
Sacrifice to Diana, by Xenophon, on four large plates, from the ſame.
Moſes ſtriking the Rock, from Ciro Ferri, a large plate, length-ways.
The triumphs of the Chriſtian religion, an emblematical print, from Carlo Maratti, a large plate.
The death of the Virgin, a large plate, length-ways, from Giovan. Morandi.

AQUILA. See Arent Van Halen.

TOBIAS AQUILANUS.

Flouriſhed, 1570.

I find no account of this artiſt. He engraved an upright plate of the Crucifixion, dated 1570.

HORATIUS DE SANCTIS AQUILANUS. See Sanctis.

POMPEO AQUILANO, or DELL'AQUILA.

Flouriſhed, 1550, to 1570.

A Neapolitan painter, born in the town of Abruzzo. He is ſpoken of in the Abecedario as an artiſt of great merit. It is alſo ſaid, that he engraved; and to him is attributed, the lower part of a *deſcent from the croſs*, from a compoſition of his own; the whole of which was afterwards engraved by Horatius de Sanctis, A. D. 1572. Florent Le Comte mentions ſeven prints, of this artiſt, without ſpecifying, whether they were engraved by him or not.

LEONARDO DELL' ARCA.

Flouriſhed,

Engraved, according to the Abbé de Marolles, ſome plates of ornaments and groteſque figures.

JAMES MAC ARDELL.

Born, Died, 1765.

The works of this excellent artiſt are too well known, and too much eſteemed, to need any eulogium here. Baſan calls him "*one of the beſt engravers in mezzotinto, that England ever produced.*" Whether he has been ſurpaſſed or not by our more modern artiſts, I ſhall leave entirely to the judgment of my readers. It is generally ſaid, that he was an Iriſhman by birth. I have heard indeed (though not by ſufficient warrant to aſſert it for fact) that he was born in England, but of Iriſh parents. However this may be, he reſided chiefly in London, and died June 2, 1765.

The far greater part of his works are portraits, and many of them from the moſt celebrated painters of his time. I think it is generally remarked, that he ſucceeded beſt in his engravings from Vandyke. Two moſt beautiful prints from this maſter are,

Time clipping the wings of Love, an upright plate; and *Moſes in the ark of bulruſhes*, found by Pharoah's daughter, the ſame.

Add the following portraits alſo from Vandyke:

George duke of Buckingham and his brother, whole lengths, from the picture at Kenſington, dated 1752.

Rachel, counteſs of Southampton, ſeated in the clouds, whole length, upright, dated 1758,

I ſhall alſo take notice of the following: namely,

St. Francis, a moſt beautiful print, whole length, from Morillis.

St. Jerom, the ſame.

The portrait of Rubens with his wife and child, from a picture painted by Rubens himſelf.

The tribute money, from Rembrandt, a very fine print.

Daniel Lock, from Hogarth.

Mr. Garrick and Mrs. Cibber, in the characters of Jaffier and Belvidera, in Venice Preſerved, a large plate, length-ways, from Zoffany.

The counteſs of Waldegrave, from Sir Joſhua Reynolds.

SANTES DE ARDUINIS.

Flouriſhed, 1515.

He is alſo called Arduino de Bologna; and, according to Gandellini, was both a painter, and an engraver on wood; but his prints are not ſpecified.

ANT. JOSEPH D'ARGENVILLE. See DEZAILLIER.

JONAS ARNOLD, or ARNOUL.

Flouriſhed,

A painter and engraver of hiſtory and portraits. He worked, amongſt other places, at Nuremberg, at Ulm, and at Paris. He drew the *portraits* and *figures* for Sigiſmond Van Bircken, Spiegel der Ehren, or *Mirrour of Honour*, which were engraved by Philip Kilian. Among his own engravings are,

Louis le Grand, ſeated upon his throne, whole length, a large upright plate, from Antoine Dieu.

Louis Dauphin, whole length, the ſame, and from the ſame painter.

JOHN ARNOLD.

Flouriſhed,

An engraver of no great merit, by whom, among other things, is a ſmall plate of *Daniel in the lion's den*, from Fr. Xav. Palco.

N. ARNOULT.

Flouriſhed, 1684.

A French engraver, who reſided at Paris, and acquired ſome reputation by his

portraits *a la mode*, of the perſonages at court. Of this kind are a ſet of *ſix figures* in folio, publiſhed in the years 1673 and 1674; alſo the portrait of *Madame la marquis d'Angeau* at her toilet, with many others, all engraved in a poor, coarſe manner, without any taſte.

BALTHASAR ARNOULLET.

Flouriſhed,

Papillon informs us, that there is in the collection of the King of France, a large print, length-ways, of the *town of Poitiers*, engraved, as it ſhould ſeem, on wood, by Balthaſar Arnoullet of Lions, with the privilege of his *royal majeſty* for ſix years.

ARRE.

Flouriſhed,

A Swediſh artiſt, by whom we have the *portrait* of Thorſtan Ruden, Epis. de Linkoping, in the form of a medallion.

COSMAS DAMAN ASAM.

Born, Died, 1739.

A native of Bavaria; he went to Rome to purſue his ſtudies as a painter, and ſucceeded both in hiſtory and portraits. After which he reſided at Munich, where he died, A. D. 1739. On the plates, to which he engraved his name, it is inſcribed *Coſmus* Aſam; he is alſo called *Coſme Damien* Aſam, and *Goſmond Daniel* Aſam. We have by him,

An *altar-piece*, repreſenting a Franciſcan before the Virgin Mary, who appears in the air, ſurrounded by Angels: a large, upright plate.

Another large *altar-piece*, like the former in ſize, where Joſeph is preſenting a book to a biſhop: both from his own deſigns.

ASNE, See MICHAEL LASNE.

JOHN ASNER.

Born, Died, 1748.

He was born at Vienna, and inſtructed in the art of Engraving by Dietel. However, he never produced any very meritorious work, being chiefly employed on devotional ſubjects. He died at Vienna, where he reſided, A. D. 1748.

AMICO ASPERTINI.

Born, 1474. Died, 1552.

Native of Bologna, and the diſciple of Franceſco Francia. Maſini pretends, that he alſo engraved on copper, without ſpecifying his works. The invention, if not the engraving, of a large upright plate, repreſenting the *ſacrifice of Cain*, is attributed to him: a ſtrange groteſque deſign. Above we ſee the Angel driving our firſt parents out of Paradiſe: whilſt nearer to the front

front is an altar with an offering. Below, on the left ſide of the print, is Adam lying upon the ground, with an axe by his ſide; and oppoſite to him Eve ſeated holding a ſceptre. In the middle Cain appears holding a mirror and near to him a tree, at the foot of which is repreſented the ſerpent. The engraving is very indifferent, and the drawing worſe. I ſhould much rather ſuppoſe it to have been done by one of the inferior ſcholars of Marc Antonio.

FRANTZ ASPRUCK.

Flouriſhed,

Was born at Bruſſels. From a great reſemblance, diſcovered in the works of this artiſt, with thoſe of Spranger, ſome have been led to conclude, that he was the diſciple of that maſter. He ſeems chiefly to have employed himſelf in painting figures: many of which have been engraved by different maſters. He alſo ſometimes amuſed himſelf with the graver; and his uſual mark was F. A. the initials of his name. By him we have,

Four archangels, half figures, on four ſmall plates: namely, Michael, Gabriel, Raphael, and Uriel.

Love and Anteros, half figures, a ſmall plate, marked with his name, Frantz Aſpruck, B. fecit.

JOHN WALTHER VAN ASSEN.

Flouriſhed, 1514.

Among the early prints on wood, we find few ſuperior to thoſe attributed to this maſter. They are very boldly cut, with great ſpirit, and ſhow a vaſt fertility of invention. However, when he has attempted to expreſs the naked parts of the figure, he has by no means ſucceeded ſo well, as in the expreſſion of his heads, and the variety of characters he has given them. His mark, which is very ſingular, is copied on the plate of monograms, at the end of the volume. The reader will readily ſee the difficulty, which attends the explication of it. However, as it is thus decyphered by M. Chriſt, and I can by no means find a better ſolution, I have therefore willingly avoided all unneceſſary diſpute, by giving it as I found it. A ſmall upright print by this artiſt, repreſenting *an armed figure on horſeback*, inſcribed St. Hadrianum, has alſo written upon it, 'Amſtelodamus, in Ædibus Donardi Petri ad ſigne Caſtri Angelici:' from which we may reaſonably conclude, he reſided at that time at Amſterdam; but whether he was a native of that city or not, I cannot take upon me to ſay. We have beſides by him, a ſet of prints on wood, in circles about nine inches diameter, repreſenting *the life and paſſion of our bleſſed Redeemer*, dated 1514. That which repreſents *Chriſt praying in the garden* is particularly excellent.

Some very ſpirited *proceſſions*, &c.

ADRIAN ASSCHOONEBECK.

Flouriſhed,

A Dutch engraver, by whom we have ſome ſlight, incorrect etchings, pub-

liſhed in Holland the latter end of the laſt century, repreſenting the flight of king James of England: with a deſcription of each plate. Theſe etchings are of a middling ſize, length-ways.

JOHN AUBERT.

Flouriſhed, 1700.

This engraver was a native of France, and mentioned by M. Heineken as an architect. As an engraver he is much better known, at leaſt, I believe in England. His prints in general, are little more than etchings, very ſlight, and without effect. Beſides *academy figures* from Edme. Boucherdon, he engraved, among a variety of other things, a *book of ſtudies for drawing*, from Raphael and other great maſters, after the drawings of Boucherdon. Add to theſe the *portrait* of Gillot, an upright oval.

MICHAEL AUBERT.

Born, Died, 1740.

This artiſt, as well as the former, was a Frenchman, and perhaps of the ſame family. He reſided at Paris, and died, A. D. 1740. He was much employed in engraving portraits; but we have many other ſubjects by his hand. His manner was ſlight and free; and in his beſt hiſtorical ſubjects, he ſeems to have had an eye to the prints of G. Audran.

Amongſt his portraits I ſhall only notice the following:

Louis the Dauphin of France on horſeback, an upright plate from Le Sueur.

Louis XV. alſo on horſeback, the ſame.

Mars and Venus, bound by Love, middling ſize, upright plate, from Paolo Veroneſe, for the Crozat collection.

Mars diſarmed by Venus, of the ſame ſize, from the ſame maſter and for the ſame collection.

Laban ſeeking for his gods, and the *reconciliation between Jacob and Eſau*, two middling ſized upright prints, from Stephen Jeaurat.

The brazen ſerpent, from Rubens; and many others from various maſters.

AUBRIER.

Flouriſhed,

A name, as M. Heineken informs us, found upon the portrait of Cæſar Bargio, duke of Valentinois.

ABRAHAM AUBRY.

Flouriſhed, 1650.

A native of Oppenheim; about the year 1650, he reſided at Straſbourg, where he followed the employment of a printſeller. As an engraver, he poſſeſſed ſo little merit, that his works are not worth recording.

The *twelve months*, from Sandrart, eleven of which are engraved by Abraham Aubry, are among his beſt plates: the twelfth, the month of May, is by F. Brun.

PETER

PETER AUBRY.

Flouriſhed,

An engraver and printſeller, a native of Oppenheim, and probably of the ſame family with the preceding artiſt, was alſo eſtabliſhed at Straſburgh, where he traded very largely; eſpecially in portraits, of which we have a great number engraved by him, or under his direction. But they are ſo very indifferent, as not to merit a ſeparate liſt. Profeſſor Chriſt attributes to this engraver, thoſe prints, marked P. A. but I muſt differ from him in this inſtance; for all the prints I have ſeen thus marked, are in a ſtyle as much ſuperior as it is different from that of Peter Aubry.

JOHN PHILIP AUBRY.

Flouriſhed,

An Engraver and printſeller at Franckfort, of the ſame family with the preceding, who alſo engraved a prodigious number of prints, ſome of them being portraits, as well for the bookſellers as for his own collections; but by no means ſuperior to the former in merit.

ROBERT VAN AUDEN-AERD.

Born, 1663. Died, 1743.

From the town of Oudenord, or, as the French often write it, Audenaerde, of which his father was a native, our artiſt is ſaid to have taken his name. He himſelf was born at Ghent, A. D. 1663, and very early in life applied himſelf to painting. He ſtudied under Mierhop Van Cleef, and ſeveral other maſters; and going to Rome, was received by Carlo Maratti, into his academy. As a painter he is ſpoken of with great praiſe. It is ſufficient, in the preſent work, to conſider him as an engraver only. But his ſtudies in the art of engraving were interrupted in their beginning, by the following unexpected incident. He frequently uſed to amuſe himſelf at his leiſure, with the point; and being pleaſed, as it ſhould ſeem, with a ſketch of his maſter, repreſenting the *marriage of the Virgin*, he etched a plate from it. The impreſſions being circulated abroad, Carlo Maratti accidentally ſaw one of them in a print ſhop; and by enquiry ſoon diſcovered its author. Auden-aerd felt ſeverely the effects of his reſentment, which he carried to ſuch an height, that he forbid him to approach his ſchool, declaring he would never ſee his face again. However, after ſome time had paſſed, his friends made known to Maratti, how very ſorrowful the young man was for his offence; and by their interceſſion, and his promiſing never to publiſh any thing again from his pictures without his conſent, the fault was excuſed; and the pupil was again received by his maſter, who encouraged him to purſue the art of engraving with aſſiduity; which he accordingly did, and made ſuch great progreſs, that Maratti was extremely pleaſed with his performances, and employed him afterwards to engrave many of his beſt pictures.

After reſiding a long time at Rome, he returned to his own country, where he died, A. D. 1743. His prints have not always the name at full length; but

after

after an R he ſubſtituted a cypher, compoſed of an A and a V, adding the word *Gandenſis*, that is, of Ghent, the name of the town where he was born. See the cypher on the plate, at the end of the volume.

The plates, which were done by this artiſt, entirely with the graver are not equal, in my opinion, to thoſe, where he alſo uſed the point: they are cold, and deſtitute of effect, and often, from his great ſolicitude to avoid an outline, his draperies appear heavy, and want ſharpneſs in the folds. The ſame heavineſs appears alſo in his heads and other extremities, and all the naked parts of the figure in general; as I think, will readily be allowed on examination of that print, which repreſents the *aſſumption of the Virgin*, from Carlo Maratti, a middling ſized, upright plate, with this inſcription, *Quaſi aurora conſurgens*; which, if compared with the ſlight etching of *Hagar and Iſhmael*, from the ſame maſter, I think the ſpirit of the latter will well repay the want of that neatneſs, which is found in the former. He certainly poſſeſſed great knowledge of the human figure; and his drawing is ſeldom incorrect, unleſs it may be thought, that the extremities are ſometimes rather large.

Among his beſt prints are generally ranked the few which follow:

The birth of the Virgin, a large upright plate, arched at the top, from Annibal Carracci.

The death of the Virgin, a large plate, length-ways, from Carlo Maratti.

The martyrdom of St. Blaze, a large upright plate, from the ſame maſter.

Saint Phillippe Neri, a middling ſized upright plate, from the ſame.

Apollo and Daphne, a large print, length-ways, on two plates, from the ſame.

Among his other works, which are from a variety of maſters, there are ſome *portraits*, and alſo three etchings from Domenichino, which are very ſlight and indifferent.

CLAUDE AUDRAN.

Born, 1592. Died, 1677.

The firſt of the celebrated family of the Audrans, mentioned as an artiſt. He was the ſon of Louis Audran, an officer belonging to the wolf-hunters, in the reign of Henry the Fourth of France. Claude Audran was born at Paris, A. D. 1592, but I think he did not take up the graver till rather late in life; and we have very few things done by him. He never made any great progreſs in the art; ſo that his prints are held in little or no eſtimation. Yet though he acquired no great reputation by his own works, it was no ſmall honor to him to be the father of three great artiſts, Germain, Claude, and Girard; the laſt of which has immortalized the name of the family for ever. Claude Audran retired from Paris to Lyons, where he reſided, and died A. D. 1677.

CARL or KARL AUDRAN.

Born, 1594. Died, 1674.

It is generally believed, that this eminent artiſt was the brother of Claude Audran, mentioned in the preceding article; but others have aſſerted, that he

was

was couſin-german to him only. It is, however, univerſally agreed, that he was born at Paris, A. D. 1594. In his infancy he diſcovered much taſte, and a great diſpoſition for the arts; and to perfect himſelf in engraving, which he appears to have been chiefly fond of, he went to Rome, where he produced ſeveral prints, that did him great honour; at his return, he adopted that ſpecies of engraving, which is performed with the graver only.

What maſter he ſtudied under at Rome, cannot eaſily be determined. The ſtyle he adopted is very like that of Cornelius Bloemart, but ſtill neater; perhaps the prints of Lucas Kilian and of the Sadelers may have laid the firſt foundation which he built upon. A print I have now before me by him, namely, an *emblematical ſubject*, wherein is repreſented a prince, ſeated upon a throne, ſurrounded by a variety of figures, from Alex Vajanus, has much of Kilian's manner.

On his return to his own country, he ſettled at Paris, where he died. A. D. 1674, without having ever been married. The Abbé Marolles, who always ſpeaks of this artiſt with great praiſe, attributes 130 prints to him: amongſt which, the *annunciation*, a middling ſized plate, upright, from Annabale Carracci; and the *aſſumption*, in a circle, from Domenichino, are the moſt eſteemed.

In the early part of his life he marked his prints with C, or the name of Carl, till his brother Claude publiſhed ſome plates with the initial only of his baptiſmal name; when, for diſtinction ſake, he uſed the letter K, or wrote his name Karl, with the K inſtead of the C. Beſides thoſe prints already mentioned, I ſhall notice the following:

A large emblematical print, length-ways, from Pietro de Cortona.

A holy family, with St. Catherine, accompanied by many Angels, a middling ſized plate, length-ways, from James Stella.

Another *holy family*, where the Virgin is taking an apple, which St. John preſents to her; and St. Catherine, who is repreſented kneeling before her, is raiſing the infant Chriſt, with this inſcription beneath: *Oſculetur me, &c.*

A dead Chriſt, with two Angels, from J. ab Ach. This print is evidently copied after that, which Raphael Sadeler engraved from the ſame painter. It has much of the manner of Sadeler, and is of the ſame ſize.

Several *portraits*, and a vaſt variety of other ſubjects, from the greateſt maſters.

GERMAIN AUDRAN.

Born, 1631. Died, 1710.

This artiſt was the eldeſt ſon of Claude, mentioned in the preceding article but one, and was born at Lyons, where his parents then reſided. Not content with the inſtructions of his father, he went to Paris, and perfected himſelf under his uncle Carl; ſo that, upon his return to Lyons, he publiſhed ſeveral prints, which did great honour to his graver. His merit was in ſuch eſtimation, that he was made a member of the academy eſtabliſhed in that town, and choſen a profeſſor. He died at Lyons, A. D. 1710, and left behind him four ſons, all artiſts: namely, Claude, Benoiſt, John, and Louis.

Among

Among his works are ſome *portraits*, and a variety of other ſubjects, as *ornaments*, *vaſes*, *cielings*, &c. &c.

A large book of *views in Italy*.

A book of ſix *landſcapes* from Gaſpre.

CLAUDE AUDRAN.

Born, 1639. Died, 1684.

The ſecond of this name, and ſecond ſon to Claude, of whom we have ſpoken in a former page. He was born at Lyons, A. D. 1639, and went to Rome to ſtudy painting, he ſucceeded ſo well, that, at his return, he was employed by Le Brun, to aſſiſt him in the battles of Alexander, which he was then painting for the king of France. He was received into the Royal Academy in the year 1675, and died unmarried at Paris, A. D. 1684. His virtues, ſays Abbé Fontenai, were as praiſe-worthy as his talents were great. M. Heineken mentions this artiſt as an engraver, without ſpecifying any of his works in this line. I own I have never ſeen any.

GIRARD, or GERARD AUDRAN.

Born, 1640. Died, 1703.

The moſt celebrated artiſt of the whole family of the Audrans. He was the third ſon of Claude Audran, mentioned in a preceding article, and born at Lyons, A. D. 1640. He learned from his father the firſt principles of deſign and engraving: following the example of his brother, he left Lyons, and went to Paris, where his genius ſoon began to manifeſt itſelf; and his reputation brought him to the knowledge of Le Brun, who employed him to engrave the *battle of Conſtantine*, and the *triumph* of that emperor; and for theſe works he obtained apartments at the *Gobelins*. At Rome, where he went for improvement, he is ſaid to have ſtudied under Carlo Maratti, in order to perfect himſelf in drawing; and in that city, where he reſided three years, he engraved ſeveral fine plates; among the reſt, the *portrait* of pope Clement the Ninth. M. Colbert, a great encourager of the arts, was ſo ſtruck with the beauty of Audran's works, whilſt he reſided at Rome, that he perſuaded Louis XIV. to recall him. On his return, he applied himſelf aſſiduouſly to engraving; and was appointed engraver to the king, from whom he received great encouragement. In the year 1681, he was named counſellor of the Royal Academy; and died at Paris, A. D. 1703. He had been married; but left no male iſſue behind him.

I own my great partiality for this maſter; and that partiality may by ſome of my readers be thought to lead me too far, when I ſay, that I conſider him as the greateſt engraver, without any exception, that ever exiſted in the hiſtorical line. However, I am not ſingular in this opinion; and, I believe, a careful examination of the *battles of Alexander* alone, engraved by this artiſt (which are ſaid to be equal, if not ſuperior to the pictures) will juſtify the aſſertion. His great excellency, above that of any other engraver, was, that though he drew admirably himſelf, yet he contracted no *manner* of his own; but tranſcribed (if I may be allowed the expreſſion) on copper ſimply,

ſimply, with great truth and ſpirit, the ſtyle of the maſter, whoſe pictures he copied. On viewing his prints you loſe ſight of the engraver, and naturally ſay, it is Le Brun, it is Pouſin, it is Mignard, or it is Le Sueur, &c. as you turn to the prints, which he engraved from thoſe maſters. Let any one examine the *battles* above-mentioned from Le Brun, the *preſervation of the young Pyrrhus* from Nicholas Pouſin, the *Peſt* from Mignard, and the *martyrdom of St. Laurence* from Le Sueur, and then judge candidly of the truth of this obſervation. Thus much, I hope, the reader will excuſe my ſaying; and I thought it the more indiſpenſably neceſſary in this place, becauſe a modern writer on prints has profeſſed to give, in one of the chapters of his *eſſay*, the characters of the "*moſt noted maſters*" in the art of engraving; and begins that chapter with the "*maſters in hiſtory.*" But neither in it, nor in any other part of the book, has he once mentioned the name of Girard Audran. Indeed Francois de Poilly, Girard Edelink, Robert Nanteuil, Lucas Voſterman, and very many other great artiſts, are in the ſame predicament. From what cauſe ſo unwarranted an omiſſion could proceed, I am at a loſs to account. The engravings of all the artiſts above-mentioned are too well known, one would think, to eſcape the obſervation of an author, pretending to criticiſe on the works of the "*moſt noted maſters*;" and if they were known to him, and he has not thought them worthy a place in his liſt, it muſt argue, that his want of judgment on the one ſide muſt be as great as his careleſſneſs on the other. It is a harſh unpleaſing taſk to cenſure others; for me eſpecially, becauſe I am thoroughly ſenſible of the numberleſs errors, which muſt unavoidably be found in the courſe of a work, like this of mine, and for which I ſhall ſtand in great need of the excuſe, and indulgence of my readers. Yet in juſtice to the public in general, and this excellent artiſt in particular, I thought it a duty incumbent on me to ſpeak as I have done. To what has been ſaid, I beg leave to add the following judicious obſervations, on the works of Girard Audran, by the Abbé Fontenai, taken chiefly from M. Baſan, with ſome ſmall variation and additions. "This ſublime artiſt, far from conceiving, "that a ſervile arrangement of ſtrokes, and the too frequently cold and "affected clearneſs of the graver, were the great eſſentials of hiſtorical "engraving, gave worth to his works by a bold mixture of free hatchings "and dots, placed together apparently without order, but with an inimitable "degree of taſte; and has left to poſterity moſt admirable examples of the "ſtyle, in which grand compoſitions ought to be treated. His greateſt works, "which have not a very flattering appearance to the ignorant eye, are the "admiration of true connoiſſeurs, and perſons of fine taſte. He acquired "the moſt profound knowledge of the art by the conſtant attention and "ſtudy, which he beſtowed upon the ſcience of deſign, and the frequent "uſe he made of painting from nature. This great man always knew how "to penetrate into the genius of the painter he copied from; often improved "upon, and ſometimes even ſurpaſſed him." Thus far my author, who then adds the following aſſertion: "without exception, he was the moſt cele-"brated engraver, that ever exiſted in the hiſtorical line. We have, ſays he, "ſeveral ſubjects. which he engraved from his own deſigns, that manifeſted

" as much taſte, as character and facility. But, in the battles of Alexander, " he ſurpaſſed even the expectations of Le Brun himſelf."

One may, I think, very properly divide the works of Girard Audran into four claſſes, without mentioning his portraits.

FIRST, his ſlight prints or etchings; to which very little or nothing was done with the graver. Among theſe I ſhall rank the following:

The *deluge*, a large plate, lengthways, from La Fage.

The *paſſage through the Red Sea*, the ſame, from the ſame.

The *combat of Joſhua againſt the Amalekites:* with other plates, from the ſame.

The *empire of Flora*, from Pouſin, a middling ſized plate, length-ways.

An admirable large print on two plates, length-ways, from the ſame maſter, repreſenting *the preſervation of Pyrrhus.*

A *cieling* from Le Brun, wherein is repreſented the *four ſeaſons* of the year, dedicated to Louis XIV. engraved on five plates, which being paſted together form an oval, &c.

SECONDLY, thoſe more finiſhed, but in a rough, bold manner. For example:

Paul and Barnabas at Lyſtra, from the tapeſtries in the Vatican, a large print, length-ways.

Coriolanus appeaſed by his family, on two plates, a large print, length-ways, from Pouſin.

Time ſupporting Truth, from the ſame, an admirable print. The impreſſions, without the piece of drapery over the figure of truth, are very rare.

The cieling of the chapel *de Saulx*, repreſenting the *accompliſhment of the old law by the new one:* engraved 1681, from Le Brun, on ſix large plates, which join together. Great ſpirit, character, expreſſion, and beautiful drawing, are wonderfully united in this print.

The *death of St. Francis*, from Annibale Carracci, a large upright plate.

THIRDLY, thoſe in his moſt finiſhed manner: as,

The battles of Alexander, three very large prints, length-ways, each conſiſting of four plates, which join together, from Le Brun: namely,

The paſſage of the Granicus.

The battle of Arbela.

Porus brought to Alexander, after his defeat.

To this ſet are added two more large prints, length-ways, on two plates each, from Le Brun; as follow:

Alexander entering the tent of Darius,

And *the triumphal entry of Alexander into Babylon.* The former was engraved by Girard Edelink, and the latter by Girard Audran. It is to be remarked of all theſe plates, that thoſe impreſſions are generally moſt eſteemed, which have the name of Goyton, the printer, marked upon them.

The *Peſt*, from Peter Mignard, a large plate, lengthways. In the firſt impreſſions, the figure in the clouds is Juno with her peacock behind her; in the latter, the peacock is obliterated, and the wings of an Angel are added to the figure.

The *baptiſm of the Phariſees*, on two large plates, length-ways, from N. Pouſin.

The *martyrdom of St. Laurence*, from Euſtache le Sueur, a large plate, upright, arched at the top.

The

The *martyrdom of St. Agnes*, from Dominichino, of the ſame ſize, and uſually made a companion for the former.

And FOURTHLY, ſuch as he did with the graver only: theſe are but few and by no means equal in merit, as I think, with the former. I ſhall only mention,

Æneas ſaving his father Anchiſes from the plunder of Troy, after Dominichino.

A ſmall folio *frontiſpiece* to the effigies of the popes and cardinals, publiſhed at Rome, from Cyro Ferri.

His works, of which theſe are only a few, are very numerous, from Raphael Stella, Ant. Coypel, and many other maſters.

BENOIT AUDRAN.

Born, 1661. Died, 1721.

He was the ſecond ſon of Germain Audran, born at Lyons, A. D. 1661, where he learned the firſt principles of deſign and engraving, under the inſtruction of his father. But ſoon after going to Paris, his uncle Girard Audran took him under his tuition, and Benoit ſo greatly profited by his inſtructions, that though he never equalled the ſublime ſtyle of his tutor, yet he acquired, and deſervedly too, great reputation. Nay, the Abbé Fontenai adds this eulogium: "we admire in his works a ſhare of thoſe beauties, "which we find in the engravings of the illuſtrious Girard." He was honoured with the appellation of the king's engraver, and received the royal penſion. He was made an academician, and admitted into the council, A. D. 1715. he died unmarried at Louzouer, where he had an eſtate, A. D. 1721.

His manner was founded upon the bold, clear ſtyle of his uncle. His outlines were firm and determined; his drawing correct; the heads, of his figures, are in general, very expreſſive; and the other extremities well marked. His works, when compared with thoſe of his uncle, appear to want that mellowneſs and harmony, which are ſo conſpicuous in the latter; they are more dry; and the round dots, with which he finiſhes his fleſh upon the lights, are often too predominant. In his moſt finiſhed plates, we find the mechanical part of the engraving extremely neat, and managed with great taſte and judgment. Among his neateſt prints may be reckoned that, which repreſents

Alexander ſick, drinking from the cup, which his phyſician preſents him: a circular plate, from Le Sueur.

I ſhall alſo notice the following:

Moſes defending the daughters of Jethro, engraved by him, conjointly with his brother John; a large plate, length-ways, from Le Brun.

The eſpouſals of Moſes, companion to the former, from the ſame.

The brazen ſerpent, a large plate length-ways, from the ſame.

The elevation of the croſs, the ſame, from the ſame.

The ſeven ſacraments, copied from thoſe of Peſne, ſeven large plates, length-ways, from N. Pouſin.

Two fine plates from Rubens, engraved for the collection, from the Luxembourg gallery.

Chriſt with Martha and Mary, a large plate, length-ways, from Euſtache Le Sueur.

St. Paul preaching at Athens, the ſame, from the ſame.

Several excellent *portraits*, and a variety of other fine plates, from different maſters.

JOHN AUDRAN.

Born, 1667. Died, 1756.

The third ſon of Germain Audran; was alſo born at Lyons, A. D. 1667; and, after having received inſtructions from his father, went to Paris, to perfect himſelf in the art of engraving, under his uncle Girard Audran. At the age of twenty years, the genius of this great artiſt begun to diſplay itſelf in a ſurpriſing manner; and his future ſucceſs was ſuch, that, A. D. 1707, he obtained the title of engraver to the king, and had a penſion allowed him by his majeſty, with apartments in the Gobelins; and the following year he was made a member of the Royal Academy. He was eighty years of age, before he quitted the graver; and near ninety, when he died at his apartments, aſſigned him by the king. He left three ſons behind him; one of which was alſo an engraver, as we ſhall ſee below.

The moſt maſterly and beſt prints of this artiſt, in my opinion, are thoſe, which are not ſo pleaſing to the eye at firſt ſight. In theſe the etching conſtitutes a great part; and he has finiſhed them in a bold, rough ſtyle. The ſcientific hand of the maſter appears in them on examination. The drawing of the human figure, where it is ſhown, is correct. The heads are expreſſive, and finely finiſhed; the other extremities well marked. He has not, however, equalled his uncle. He wants that harmony in the effect; his lights are too much and too equally covered; and there is not ſufficient difference between the ſtyle, in which he has engraved his back grounds, and his draperies. This obſervation refers to a fine print by him of *Athaliah*, and ſuch as he engraved in that ſtyle.

At other times he ſeems almoſt to have quitted the point, and ſubſtituted the graver. But here, I think he has not ſo well ſucceeded. The effect is cold and ſilvery. See, for example, the *Andromache* from Silveſtre. One of his beſt finiſhed prints, in this neat ſtyle, ſeems to me to be *Cupid and Pſyche*, from Ant. Coypel.

The following prints, among a large number of others by this maſter, are uſually much eſteemed:

Moſes ſaved by Pharoah's daughter a large plate length-ways, from Ant. Coypel.

Athaliah rending her cloaths, on diſcovering the king in the Temple; a large plate, length-ways, from the ſame maſter.

Eſther before Ahaſuerus, a large plate length-ways, from the ſame maſter.

Cupid and Pſyche, a middling ſized print, length-ways, from the ſame.

The *preſentation of Chriſt in the Temple*, a large plate, length-ways, from Mich. Corneille, a maſterly performance.

The *miraculous draught of fiſhes*, from Jouvenet, and its companion, the *reſurrection of Lazarus*, from the ſame maſter, both large plates, length-ways.

Duchange added to theſe plates two more: The *merchandiſers driven from the*

the Temple by our Saviour, and *Chriſt's repaſt with Simon the Phariſee*: both of the ſame ſize as the former, and from the ſame maſter.

Three plates from Rubens, in the collection engraved from the Luxembourg gallery, painted by that maſter.

The *battles of Alexander*, copied ſmaller from the large prints, engraved by Girard Audran from the pictures of Le Brun.

Moſes defending the daughters of Jethro, from the ſame maſter, engraved conjointly with his brother Benoit. This plate and its companion, *Moſes eſpouſing the daughter of Jethro*, were copied ſmaller by this artiſt, aſſiſted by Bernard Picart, the Roman.

The miracle of the five loaves, a large plate, length-ways, from Claude Audran.

Chriſt healing the ſick and lame, a large plate length-ways, from Ant. Dieu.

Chriſt carrying the croſs, a very large plate, length-ways, from the ſame.

Andromache interceding for her ſon, a large plate, length-ways, from Louis Silveſtre.

St. Scholaſtic, a large plate, upright, arched at top, from John Reſtout.

St. Benoit, the ſame, from the ſame.

Many good *portraits*, and other *fine prints*, from various maſters.

LOUIS AUDRAN.

Born, 1670. Died, 1712.

The laſt ſon of Germain Audran, born at Lyons, A. D. 1670; from whence he went to Paris, after the example of his brothers, to complete his ſtudies in the ſchool of his uncle Girard. He died ſuddenly at Paris, A. D. 1712, aged 42, before he had produced any great number of prints by his own hand. He aſſiſted, it is preſumed, his brothers in their more extenſive works. Among the moſt eſteemed prints by this artiſt, are the following:

The *ſeven acts of mercy*, on ſeven middling ſized plates, length-ways, from Sebaſtian Bourdon.

The *cadavre* or *corps*, from R. A. Houaſſe, a middling ſized plate, length-ways.

BENOIT AUDRAN.

Flouriſhed, 1735.

This Benoit, the ſecond of that name, an engraver, was the ſon of John Audran, and nephew to the former Benoit; and was alſo eſtabliſhed at Paris. He engraved but a few plates. It is neceſſary, however, to be careful not to confound him with his uncle. But a little attention will eaſily prevent this miſtake; for the ſecond Benoit is vaſtly inferior to the firſt, in point of merit.

We have ſome few *portraits* by this artiſt; and among other plates, the *deſcent from the croſs*, from a picture of Pouſin.

The *ages and elements*, from Lancret, engraved conjointly with Deſplaces and Nicholas Tardieu.

J. VAN

J. VAN DER AVEELE.

Flouriſhed, 1698.

The name of an obſcure artiſt, affixed to the *frontiſpiece* of the nineteenth volume, in folio, of the work, entitled, *Theſaurus Antiq. Rom.* publiſhed by Peter Vander Aa, 1698. It is executed entirely with the graver, in a ſtyle, that reflects but little honour on the artiſt.

JOHN VAN DER AVELEN.

Flouriſhed, 1696.

A Dutch engraver, who lived in the latter part of the laſt, and the beginning of the preſent century. He was chiefly employed by the bookſellers. He made a large etching of *ſhipping*. He alſo etched a large *view*, length-ways, of the *Orangerie de Sorguliet*; and ſeveral of the *plates* for *Lilii Giraldi opera, Lugd. Bat.* 1696, in folio, are by this engraver. Alſo the *cabinet of the fine arts*, copied from that which was publiſhed at Paris by Perault.

JOSEPH AVELINE.

Born, 1638. Died, 1690.

An obſcure engraver, who ſeems to have worked for the bookſellers only. His name is cited by M. Heineken, without any reference to his works.

ANTONY AVELINE.

Born, 1662. Died, 1712.

A Frenchman by birth, and ſettled at Paris, where he died, A. D. 1712, aged 50. His engravings are chiefly landſcapes and views; which he alſo deſigned himſelf, or drew from nature, and executed in a neat pleaſing ſtyle.

I ſhall notice,

A ſet of twelve *landſcapes*, middling ſized plates, length-ways, from his own deſigns.

Another ſet of ſix *landſcapes*, the ſame.

A ſet of *views of Paris*, the ſame.

A ſet of *views of different towns in France.*

A ſet of *views of different towns in Europe*, &c.

PETER AVELINE.

Born, 1711. Died, 1762.

This artiſt was a Frenchman; but the place of his birth has not been noticed by any author I have met with. Perhaps he was born at Paris; and moſt likely was of the ſame family with Antony Aveline, mentioned in the preceding article. According to M. Heineken, he was inſtructed in the art of engraving in the ſchool of the Poillys, and died at Paris, A. D. 1762, aged 51. He deſigned, as well as engraved; and his general ſtyle appears to have been founded upon the neater manner of John Baptiſta de Poilly. His drawing of the human figure was rather mannered than correct; and his extremities often appear to be much neglected. His prints, for the moſt part,

part, are not highly finiſhed; but we frequently find in them a clearneſs of effect, which is very agreeable.

We have a prodigious number of plates, engraved by this artiſt, which one does not ſo much wonder at, ſeeing how ſlightly they are finiſhed in general.

He engraved a few plates from his own deſigns; the reſt are from a variety of maſters, as well ancient as modern. I ſhall mention the following:

The *death of Seneca*, from Luca Giordano, a large plate, length-ways, after a picture by that maſter in the gallery at Dreſden.

Noah preparing to enter the ark, and its companion, the *departure of Jacob*, two large plates, length-ways, from the pictures of J. Ben. Caſtiglione, which are in the Dreſden gallery.

A large landſcape, length-ways, with figures and cattle, from Berghem.

The birth of Bacchus, and *the rape of Europa*, its companion, two large plates, length-ways, from Francois Boucher.

Folly, a middling ſized plate, length-ways, from a deſign of Cornelius Viſſcher; in which he has attempted, and not unhappily, the ſtyle of that maſter's engraving.

A ſet of *Academy figures*, from Boucherdon. *A ſet of boys* in groups, from Boucher. *Some portraits*; &c.

LEON AVEN. See DAVEN.

JOHN GOTTFRIED AVERBACH.

Born, 1687. Died, 1743.

This artiſt was painter to the emperor Charles the Sixth, and was born at Mulhauſen, A. D. 1687. He reſided at Vienna, where he died 1743, aged 56. As an engraver, he is cited by M. Heineken, who mentions a print wherein he has introduced his own portrait, and in which he is repreſented painting that of his wife, which is engraved by himſelf.

AUGUSTIN VENETIAN. See MUSIS.

GASPER AB AVIBUS.

Flouriſhed, 1560 to 1580.

This engraver appears to have been a native of Padua; becauſe he ſometimes ſubſcribes his prints, *Gaſper Patavinus*. When he was born does not appear; but I am inclined to think, he ſtudied under George Ghiſſi Mantuanus, many of whoſe prints he profeſſedly copied, and whoſe manner in them he entirely adopted. But though he poſſeſſed ſome degree of merit, he never nearly equalled that excellent artiſt. He often ſigned his prints with a curious monogram, compoſed of the letters, which form the word *Gaſpar*. It is given on the plate at the end of the volume. At other times, he put *Gaſpar* only, or G. A. P. F. and ſometimes Gaſper Oſſello Padovano; and his prints are dated from 1560 to 1580.

I ſhall firſt take notice of a few of his prints, copied from George Ghiſſi.

The *laſt ſupper*, which that artiſt engraved from Lamb. Lombard; of the ſame ſize, or nearly, with the original print, marked GAS. P. F. 1564.

Venus and Adonis, and its companion, *a youth carrying his miſtreſs upon his ſhoulders*; two middling ſized upright plates, with the cypher above mentioned, dated 1563, from Lucas Pennis.

Venus bathing, from the ſame painter, marked on a tablet, GASP. F. dated 1564.

The Mount Parnaſſus, a large plate, length-ways, from the ſame painter. Theſe are chiefly the contrary way, from the originals. Other prints of his are,

The woman taken in adultry, a middling ſized plate, length-ways, marked Gaſpero Oſello Padovano *f.* from an uncertain maſter.

The ſcourging of our bleſſed Saviour, a large upright plate, Gaſpar ab Avibus Citadelenſis fecit.

But his chief work appears to have been the large folio volume, in five parts, containing the portraits of the emperors, archdukes, princes, &c. of the Auſtrian family. Each portrait is a whole length figure; and the plates are embelliſhed with ornamental borders. Here he has changed his manner; and ſomething more of the ſtyle of the Sadelers appears in it. The figures are very neat, but ſtiff, yet well proportioned, and poſſeſs much merit. He ſigns himſelf Gaſpar Patavinus inciſor, 1569, and at the bottom he has alſo added the word *Citadelenſis* to his name.

CÆSAR AB AVIBUS.

Is cited by M. Heineken, as an engraver and a native of Padua; and it is ſaid, that he alſo ſigned himſelf Cæſar Patavinus. But, I own, I muſt doubt the exiſtence of ſuch an artiſt, and thoſe very portraits of the Auſtrian family, which Florent Le Comte has attributed to this engraver, belong evidently to Gaſper ab Avibus, mentioned in the preceding article. Others, depending upon the aſſertion of Le Comte, have been led into the ſame error.

The CHEVALIER AVICE.

Flouriſhed, 1655.

A lover of the arts, who lived at Paris, and, for his amuſement, made ſome ſlight, ſpirited, but incorrect etchings, from Nicholas Pouſin and others. Among theſe the *adoration of the Magi*, a middling ſized plate length-ways, from Pouſin, is much eſteemed.

PETER VANDEN AVONT.

Flouriſhed, 1645.

He was a native of Antwerp, and a painter of figures and landſcapes. He engraved ſome few plates, and ſold the engravings of other artiſts whom he employed. Among thoſe, which he performed himſelf, are the following: three *Madonas*, and a *Magdalen* aſcending to Heaven; but from his pictures a great many plates were engraved by various maſters.

NICHOLAS AUROUX.

Flouriſhed, 1650.

According to M. Heineken, this engraver was a native of Lyons; but he worked alſo at Turin, chiefly, I ſuppoſe, for the bookſellers. The plates I have ſeen by him are executed with the graver, and in a very indifferent manner. The above-mentioned author ſpeaks of four *portraits* by him, and a *Virgin*, ſeated, holding the infant Chriſt, and St. John kiſſing his feet, in folio, inſcribed Sancta Maria Mater, &c. publiſhed at Lyons; and the *frontiſpiece* to the ſecond volume of Daniel Sennertus is by him, dated 1650.

C. AUTGUERS.

Flouriſhed, 1623.

An obſcure engraver, who ſeems only to have worked for the bookſellers, and probably reſided at Lyons; for I have ſeen ſome few *frontiſpieces* engraved by him for books, which were there publiſhed, and one of them is dated 1623. His works are by no means eſtimable.

AUTREAU.

Flouriſhed,

An engraver of *portraits*, as it ſhould ſeem, by whom we have the princeſs Heſſe Homberg.

AUVRAY.

Flouriſhed, 1760.

An engraver of little eminence; according to M. Heineken, he was inſtructed in the art of engraving at Paris, and reſided at Baſile, and produced ſome few *portraits* of French comedians.

JOHN AZELT.

Flouriſhed,

He alſo ſigned his name Azeld or Atzueld, and according to M. Heineken, reſided at Nuremberg. He ſeems to have confined himſelf entirely to portraits; and in that line he never roſe higher than mediocrity. Amongſt his works are the following.

The *emperor Joſeph*, from A. Hanneman.

George Frederick prince of Waldeck.

A ſet of *portraits*, of the kings of Spain, of Hungary, of Bohemia, and of Denmark.

And many of thoſe plates in *Freheri Theatrum Virorum Eruditione clarorum.*

B.

FRANCIS DE BABYLONE.

Flouriſhed,

This name, according to M. Chriſt, has by ſome authors been attributed to an artiſt called the *maſter of the caduceus*, becauſe he conſtantly marked his engravings with a *caduceus*, without any name or initial letters. He doubts however, the authority upon which this aſſertion is grounded. And indeed, in a variety of other caſes, where we have not only marks, but even initials, I fear juſt as much muſt be given upon conjecture, as in the preſent. With this caution, I have ventured to place the engravings of this maſter, which are too ſingular to be omitted, under this name. Thoſe authors muſt certainly be very greatly deceived, who have called him Iſrael Martin, and conſidered him as a very ancient engraver; adding further, that Albert Durer, Lucas Van Leyden, and Aldergrever, were his diſciples. Judging, from a careful examination of the ſtyle of his prints, I ſuppoſe that he flouriſhed about the middle of the ſixteenth century. His manner of engraving appears to be quite original. He executed all his plates (at leaſt all thoſe that I have ſeen) with the graver, in a ſlight manner, with fine ſtrokes, and not much croſſed. His drawing of the naked figure is generally very defective, eſpecially the extremities, which are continually too large, and very poorly marked. His heads are neither characteriſtic nor expreſſive; and his drapery is divided into a prodigious number of ſmall folds, like cords, which have a diſagreeable effect. But the ſingularity of his prints gives them a conſequence, they would never otherwiſe have obtained. Among others are the following:

A ſmall upright plate, repreſenting *Apollo and Diana.*

Another ſmall upright plate, repreſenting *three men bound.*

A *holy family*, on a ſmall ſquare plate, half figures: the Virgin is leaning on the ſtump of a tree, and the head of Joſeph is ſeen towards the right hand of the print.

Another *holy family*, a ſmall plate, length-ways, where the Virgin is repreſented ſeated at the foot of a tree; the child is ſtanding by her ſide; Elizabeth is ſeated near him; an angel is playing upon a muſical inſtrument; and Joſeph appears at the right hand of the print.

The *wiſe mens' offering*, a ſmall upright plate.

St. Jerom writing, and a crucifix before him, a ſmall plate, length-ways.

Two ſmall upright plates: one repreſenting a *man carrying a boat* and the other, a *woman with a child in her arms.* Jerom Hopfer has engraved both theſe figures on one plate, much larger, and decorated the head of the woman with ſtars and a glory.

A *ſacrifice to Priapus* (which is attributed to M. Antonio, becauſe it has his tablet) is copied ſmaller by this artiſt, and the indecency, which appears in the former plate, is here removed. It repreſents a woman ſtanding by the altar, and another oppoſite to her, holding an infant; and an old woman's head appears in the back ground.

The mark, which he conſtantly puts to his engravings, is given on the plate of monograms, at the end of the volume.

B A C C I A R E L L I.

Flouriſhed,

A modern engraver, chiefly, I believe, of portraits. There is by him a portrait of Auguſt. Staniſlaus Poniatowſki, king of Poland.

E. B A C H.

Flouriſhed,

I have never ſeen any of this artiſt's performances: he is, however, cited for ſome hiſtorical pieces.

J. B A C H E L E Y.

Flouriſhed, 1760.

According to M. Baſan, this artiſt reſided at Roan. He engraved ſeveral landſcapes from different maſters.

L U D O L P H B A C K H U Y S E N.

Born, 1631. Died, 1709.

This great artiſt was born at Embden, A. D. 1631. His firſt inſtructions in painting he is ſaid to have received from Albert Van Everdingen; but he perfected himſelf chiefly by his own obſervation of other maſters. His great excellency conſiſted in painting ſhipping, ſea-pieces, and ſea-ports; and his merit, in this line, is too generally known to require any repetition. He died at Amſterdam, A. D. 1709, aged 78. As an engraver, we have a few little etchings by him, *views of the Y*, a ſmall arm of the ſea near Amſterdam.

S I S T O B A D A L O C C H I O.

Flouriſhed, 1607.

This artiſt was born at Parma, A. D. 1581, according to Baſan; and died at Rome A. D. 1647, aged 66. But what authority that writer had for his aſſertion, I do not know. Other authors tell us, that he died young. He was the diſciple of Annibale Carracci, and made a very conſiderable progreſs in his profeſſion as a painter. He alſo amuſed himſelf with the point; and we have many etchings by him, in a ſlight, free, maſterly ſtyle. They are generally more finiſhed, than thoſe of Guido; but the extremities are by no means ſo finely drawn.

Amongſt others are the following:

Raphael's bible, from the pictures of Raphael in the Vatican: ſmall plates, lengthways, engraved conjointly with Lanfranchi.

The *Gallery*, which Annibale Carracci painted for cardinal Fernaſe, engraved alſo conjointly with Lanfranchi, and dedicated to his maſter, A. D. 1607.

A *holy family*, with St. John, a ſmall upright plate, half figures only.

Several ſpirited etchings from his own deſigns, and ſome from Correggio.

He uſually marked his etchings, Siſto. B. F.

ALESSANDRO BADIALI.

Born, 1626. Died, 1671.

This artiſt was a painter of conſiderable eminence, born at Bologna, A. D. 1626. He was the diſciple of Flaminio Toro, and died A. D. 1671, aged 45. He amuſed himſelf with etching, which he performed in a very ſlight ſtyle. Among others, there are by him the following pieces:

Chriſt taken down from the croſs, a ſmall upright plate, from his maſter Flaminio Toro.

A *holy family*, the ſame, from the ſame.

A *Virgin* ſeated, with the infant Chriſt upon her lap; a biſhop and an eccleſiaſtic are kneeling before her: a middling ſized, upright plate, from a compoſition of his own.

J. BAECK.

Flouriſhed,

A modern engraver at Augſbourg, who, according to profeſſor Chriſt, engraved ſeveral ſmall plates, which he marked with B. ſc. and *J. B. fe.* The mark I. B. F. I have ſeen affixed to ſome very maſterly etchings of the cardinal virtues, from a painter whoſe name I know not; but theſe initials are ſubſtituted for it, A. C. I. which perhaps may mean Agoſtino Carracci, inv.

J. A. BAENER.

Flouriſhed,

I have ſeen a large folio plate by this obſcure artiſt, repreſenting an emblematical ſubject, in which we ſee a man kneeling at the feet of another man, with a book before him; and an hand, holding a ſword, is ſtriking from the clouds at the latter: a very indifferent print, executed entirely with the graver, in a heavy, coarſe, and bad ſtyle.

M. BAES.

Flouriſhed,

An engraver of very little note, whoſe labours, I ſuppoſe, were chiefly confined to the libraries. I have ſeen a ſmall ſcratchy etching by him, on an upright oval plate. The portrait of F. Paulus, a jeſuit, who was put to death.

Emble-

Emblematical of his ſuffering, the deſigner, according to the uſual method, has repreſented a ſword thruſt into his breaſt.

ALEXANDER BAILLE.

Flouriſhed, 1764.

What countryman this obſcure engraver was, I cannot tell. His works however, are but little known. I have ſeen a print by him of St. Cecilia, engraved on a middling ſized upright plate, repreſenting only half of the figure, from Francis Fernando, dated 1764. To his own name he added del. et. ſculp.

F. BAILLEUL.

Flouriſhed, 1722.

A modern French engraver, who was employed, among a variety of other artiſts, upon the plates, which were engraved at Paris, repreſenting the coronation of Louis XV.

PETER BAILLU or BALLIU.

Flouriſhed, 1643.

This engraver is ſaid to have been a native of Antwerp. He learned the firſt principles of the art of engraving in his own country; after which he went to Italy, to perfect himſelf in drawing; where he engraved ſome few plates. On his return to Antwerp, he was much employed; and his engravings, by many collectors, are held in no ſmall eſtimation. To me his drawing appears exceedingly defective. His heads are ſeldom expreſſive or beautiful; and his extremities are conſtantly heavy, and not well marked. His general ſtyle, particularly in his beſt prints, ſeems to have been founded on that of Paul Pontius. He executed alſo his plates, like that artiſt, entirely with the graver. But, in point of merit, I conceive Baillu falls infinitely ſhort, when compared with Pontius.

Among his moſt eſteemed prints are reckoned the following:

A *dead Chriſt*, lying upon the knees of the Virgin Mary, a large upright plate, from Annibale Carracci.

St. Michael overcoming the Demon; from Guido; a middling ſized upright plate.

The *reconciliation between Jacob and Laban*, from Rubens, a large upright plate.

Chriſt praying in the garden, a ſmall upright plate, from the ſame.

The *combat of the Lapithæ*, a large plate, length-ways, from the ſame.

A *crucifixion*, from Ant. Vandyck, a middling ſized; upright plate, dated 1643.

A *Virgin* in the clouds, a middling ſized plate, upright, from the ſame.

Rinaldo ſleeping with Armida, a large upright plate from the ſame. The companion of this print is engraved by Peter de Jode.

A *holy family*, from Theodore Rombout.

Suſanna

Suſanna and the Elders, a middling ſized upright plate, from Martin Pepyn.

Chriſt ſcourged, a large upright plate, from Abraham Diepenbeck.

The *crowning with thorns*, the ſame, from the ſame.

Several eſteemed portraits, and other plates, from Pietro de Cortona, Rembrandt, John Thomas, and others.

BENARD BAILLU or BALLIU.

Flouriſhed, 1672.

His name is alſo written Baleu. He appears to have been much employed in engraving portraits, which with his other works were chiefly publiſhed at Rome: from whence it ſeems reaſonable to conclude, that his principal reſidence was at this city. But whether he was a native of Flanders, or of the ſame family with the preceding artiſt, I cannot diſcover. He worked entirely with the graver. His ſtyle is heavy, and his portraits have no great ſhare of merit, either with reſpect to the drawing, or the execution of the mechanical part of the engraving. He certainly flouriſhed towards the latter end of the laſt century. The time of his birth, and of his deceaſe, are to me equally as uncertain, as the place of his nativity.

Among his other works I note the following:

The portrait of *Cardinal Urſini*, afterwards pope Benedict III. 1672.

Some of the plates for the book, entitled, *Effigies Cardinal. nunc viventium*, publiſhed at Rome by Jacobo di Rubeis.

Part of the *corniſhes* and *cielings*, in a large folio volume, containing engravings from the pictures of Pietro de Cortona, painted in the palace of the great duke of Tuſcany.

I. BAILLY.

Flouriſhed,

I found the name of this artiſt to ſome very ſpirited etchings from Callot, in which the ſtyle of that maſter was exceedingly well imitated; but without a date.

JAMES BAKKER.

Born, 1608. Died,

Baſan tells us, that this artiſt was a native of Haerlem; that he etched at Amſterdam ſeveral pieces of his own compoſition, and that he died in the year 1638 or 1641. I wiſh the author had ſpecified theſe pieces: I never ſaw them; nor can I tell, what ſubjects employed his point. There was a Jacob Bakker or Backer, painter of portraits and hiſtory, born, according to Pilkington, at Harlingen 1609, who died 1651. James Bakker, the ſame author informs us, was a native of Antwerp, and was dead before the above Jacob was born.

BALDASSARE. See PERUZZI.

BACCIO BALDINI.

Flouriſhed, 1480.

A goldſmith, born at Florence, to whom, according to Vaſari, Maſo Finiguerri communicated the invention of engraving, which he had lately diſcovered. Baldini, not being able to make the deſigns for his engravings, revealed the ſecret to Aleſſandro Boticelli, and they worked conjointly. At this diſtance of time it is impoſſible to ſay, with any degree of certainty, what part of the ancient reliques of engraving belong to this maſter. There are none of his works ſpecified by any of the early writers; nor is any mark, by which they may be diſtinguiſhed, put upon them. Some curious prints, without doubt coeval with this artiſt, and which, I am much inclined to think, are the productions of his graver, are deſcribed in the ſixth chapter of the eſſay at the begining of this volume, to which the reader is referred.

They repreſent the *muſes*, the *planets*, the *arts*, and *ſciences*; with various *trades*, and *handicraft-occupations*, &c. chiefly by ſingle figures incloſed in a narrow border, engraved on ſmall upright plates, one for each figure, to the amount of ſixty or upwards. Twenty-one were lent me by Mr. Thane; the reſt I found in the collection of Dr. Monro.

VITTORIO BALDINI.

Flouriſhed, 1599.

According to M. Papillon, there was a printer of this name, who alſo engraved. He cites the *frontiſpieces* to the acts of the play called Aminthe, written by Taſſo; which are rudely cut; and one of them is marked **B. F.** for *Baldini fecit*. This play was publiſhed by him, A. D. 1599.

JOHANNSSEN BALDUNG.

Flouriſhed, 1534.

An artiſt of the German ſchool. Johannſſen, the firſt name, ſignifies the ſon of John. According to M. Heineken, he was alſo called Baldung-Grien; or, as M. Chriſt reads it, Grun. M. Papillon makes another artiſt of this Grien, and reads the name Hans or John Bald Green, mentioning Baldung by himſelf in another place. But, for want of proper attention to the ſubject, this laſt author has been betrayed into ſuch a multitude of miſtakes, that it is dangerous to follow him. I know of no ſufficient authority, that he could have for the above aſſertion; therefore I ſhall follow the opinion of the two firſt mentioned authors. If the monogram, compoſed of an H. a B. and a G. be attributed to him, as from the ſtyle I think it ſafely may with great appearance of certainty, then it will appear, that he worked from A. D. 1510, to 1534. He alſo frequently uſed the H. and the B. joined together, without the G. All theſe marks the reader will find faithfully copied on the plate at the end of the volume. He worked only on wood; and his engravings are

executed in a bold ſtyle, with great freedom of hand; and poſſeſs (his latter prints eſpecially) an uncommon ſhare of merit. His figures are rather expreſſive than correct; the naked parts of them are poorly drawn; and the extremities, though free and ſpirited, are often heavy, and not well marked.

Among the variety of prints attributed to this maſter, are the following:

An *incantation*, a middling ſized print, upright, dated 1510.

A *man with a horſe*, a large upright in folio, no date.

Chriſt and the *twelve Apoſtles*, on ſeparate blocks, ſmall upright prints, dated 1519.

All theſe are marked with the H. B. and G. joined together.

Add the following:

Four ſmall upright prints, repreſenting the effects of love:

I. *Solomon's Idolatry*; II. *Samſon betrayed by Dalilah*; III. *David and Bathſheba*; IV. *Ariſtotle and his miſtreſs*. Theſe are very ſpirited, fine prints, and all I have ſeen belonging to this ſet; though originally there might be more of them: they are all incloſed in ornamental borders.

A *holy family*, with Elizabeth and St. Catherine, half figures, a middling ſized upright print, dated 1512.

A *ſingular print*, repreſenting a fore-ſhortened figure of a man, lying on his back in the fore-ground. Above appears an horſe, and an old woman holding a light; exceedingly ſpirited, and well. Theſe have the H. and the B. without the G.

Two middling ſized prints, length-ways, very finely cut, and exactly in the ſtyle of that laſt mentioned. They repreſent *horſes in a foreſt*, and have the name BALDVNG written at length, and the date 1534, on each of them.

JOHN JOSEPH BALECHOU.

Flouriſhed, 1750.

A very celebrated and well known French engraver. He died, according to Baſan, ſome few years ſince at Avignon. This extraordinary artiſt worked entirely with the graver; and he was perfectly maſter of that inſtrument. The clearneſs of his ſtrokes, and the depth of colour which he produced, are far beyond any production prior to his own. But he did not draw well; on this account his prints want that freedom, correctneſs and harmony, which a perfect knowledge of drawing generally produces. With all their beauty they appear heavy; and the fleſh is not ſufficiently diſtinguiſhed, by the ſtyle of engraving, from the other parts of the figure; but has a cold ſilvery effect. This obſervation muſt be ſuppoſed to refer only to his figures. The two large plates, which he did from Vernet, one repreſenting a *ſtorm*, the other a *calm*, muſt ever be conſidered as very aſtoniſhing exertions of the artiſt. They are too well known, and too much admired, to need any further eulogium; and were never equalled, until they were ſurpaſſed by a countryman of our own. Let any one look at the Niobe, the Ceyx and Alcyone, &c. from Wilſon, and, I believe a very moderate ſhare of judgment will be neceſſary to turn the balance in favour of the latter.

His moſt eſteemed prints are,

The portrait of the *king of Poland*, whole length, from Rigaud, a large upright

upright plate, which is placed at the head of the collection of prints, engraved from the gallery at Dreſden.

The portrait of *Crebillon*, from Aved, twice engraved, large and ſmall.

Saint Genevieve, the patroneſs of France, a large upright plate, from Vanloo.

The *ſtorm*, a large plate, length-ways, from Vernet.

The *calm*, its companion, from the ſame painter.

A large print, length-ways, from the ſame, in which is repreſented ſeveral *women bathing*. Theſe four laſt prints are uſually ſeen with thick ſtrokes engraved over the writing; but in the firſt impreſſions, thoſe ſtrokes are wanting.

ANTONIO BALLESTRA.

Born, 1666. Died, 1740.

A painter of great eminence, born at Verona. After having ſpent ſome time in learning the firſt principles of the art of painting from Antonio Belucci, he viſited Bologna and Rome, ſtudying from the works of the greateſt maſters; and, at laſt, entered the ſchool of Carlo Maratti. The progreſs he made under that maſter is ſuch, that he is ſaid to have nearly equalled him. He died A. D. 1740, aged 74. We have ſome few etchings by him, in a bold, maſterly ſtyle, but very ſlight. Among the reſt, a ſmall upright print, repreſenting the *Virgin, with the infant Jeſus and St. John*. The heads of three cherubs appear at the top: marked Antonius Baleſtra inv. et fecit, 1702.

F. BALTESYS.

Flouriſhed,

An obſcure artiſt, who engraved the portrait of *Sir William Brog*, an officer of one of the Scotch regiments. 1600, ætat 37.

J. BALZER.

Flouriſhed,

An engraver I believe, but little known: by him we have the portrait of *Joann. Amos Comenius*.

BAMBOCCIO. See PETER VAN LAER.

PETER VANDER BANCK.

Born, Died, 1697.

This artiſt, apparently of Dutch extraction, was born at Paris, and received his inſtructions in the art of engraving from the celebrated Francois de Poilly. He came over into England with Gaſcar the painter, about the year 1674, and married the ſiſter of a gentleman of eſtate in Hertfordſhire, named Foreſter. He was a laborious artiſt; but the pay he received for his plates, being by no means adequate to the time he beſtowed upon them, he was reduced to want; and, retiring from buſineſs, ſought an aſylum in the houſe of his brother in law. He died at Bradfield, and was buried in the church

there, A. D. 1674; leaving his widow in poſſeſſion of the chief part of his plates, which ſhe diſpoſed of to Brown, a printſeller, to great advantage, and left an eaſy fortune.

His chief employment was engraving of portraits; and, according to Virtue's account of this artiſt, publiſhed by the Hon. Mr. Walpole, he was the firſt in England, who engraved them on ſo large a ſcale. But even the novelty, it ſeems, added to their merit, could not ſufficiently recommend them to ſupport the artiſt. Like many of Poilly's diſciples, his great merit conſiſts in the laboured neatneſs, and management of the mechanical part of the art. Freedom, harmony, and chaſteneſs of outline, are by no means the characteriſtic of his prints. However, though they cannot rank with the ſuperior productions of Edelink or Nantueil, &c. they have their ſhare of merit, and doubtleſs will be always eſteemed in England, as preſerving the beſt reſemblance of many eminent perſons, who were living at that time.

Among his portraits, the following are much eſteemed:

Sir Thomas Allen, a very large whole ſheet print.

Thomas Lamplugh, archbiſhop of York, a large half ſheet print.

Frederick duke of Schomberg, the ſame.

George lord Dartmouth, the ſame.

James Smith, writing-maſter, from Faithorn, half ſheet print.

Sir William Temple, after Lely, the ſame.

Richard Lord Maitland, 1683, the ſame.

A portrait of *Wood*, the miller, whoſe arm was torn off by the mill-wheel, has the name of P. Vanderbank, ſubſcribed to it. "This could not," ſays the Hon. Mr. Walpole, "be done by P. Vanderbank the elder; for Wood's arm was torn off in 1737. As I find no account of his ſecond ſon (for he left three behind him) his name, (continues the ſame author) was probably Peter, and he might be an engraver." This plate was certainly executed by Vanderbank the painter, from whoſe deſigns we have a ſet of prints for Don Quixot, &c. Whether he was a ſon of Peter Vanderbank mentioned above, or not, I cannot diſcover.

BANE.

Flouriſhed,

A name found at the bottom of a portrait of *Ann Scott*, ducheſs of Monmouth.

ALEXANDER BANNERMAN.

Flouriſhed,

A modern Engliſh artiſt, by whom we have ſeveral etchings; among others the *death of Joſeph*, a middling ſized plate, length-ways, from Velaſco; and ſeveral other plates from the ſame maſter.

BANNOIS.

Flouriſhed,

A name ſubſcribed to a print of *queen Elizabeth*.

J. B A P T I S T.

Flouriſhed, 1720.

The name of an obſcure and very indifferent engraver which I found ſubſcribed to ſome of the plates belonging to a collection in folio, entitled *Figures de la Bible*, publiſhed at Amſterdam, 1720. Theſe plates are engraved from the deſigns of Picart and others.

JOHN BAPTISTA. See MONNOYER.

JACOB BAPTISTA.

Flouriſhed,

An obſcure engraver, whoſe name is affixed to ſome *portraits*; among the reſt, to one of *Martinus Geterus*, Dr. Theol. Sax.

MAURICE BAQUOY.

Flouriſhed, 1720.

An engraver of this century, ſays Baſan, by whom we have ſeveral etchings; amongſt the reſt,

A *naval combat*, from Martin. This is one of the four plates executed for the Czar.

A ſet of very neat vignettes, for the hiſtory of France by Daniel, from drawings by Boucher.

He alſo engraved ſome of the large views of Verſailles.

JOHN and CHARLES BAQUOY. I believe, theſe were both ſons to the above artiſt. The firſt, Baſan aſſures us, was; and I have met with the latter name on very modern prints: perhaps they may be both living.

ANTONIO BARATTI.

Flouriſhed, 1759.

This artiſt engraved ſome of the plates for a collection of prints from the pictures of the marquis Gerini, entitled, *Raccolt di Stampe, repreſentanti i quadri piu ſcelti dei Signori Marcheſi Gerini. Tomo I.* in large folio, publiſhed at Florence.

LE BARAUDIE.

Flouriſhed, 1638.

An artiſt mentioned by Florent le Comte, who engraved ſeveral plates of *deſigns and ornaments for gardens*, which were printed at Paris, and publiſhed by Michael Van Lochon, 1638.

LOUIS BARBASAN.

Flouriſhed,

An eccleſiaſtic of Premontre, who engraved the *plan and perſpective view of*

the abbey of Premontre, where he reſided, from a drawing executed by Francois Bayette, another eccleſiaſtic belonging to the ſame abbey.

BARBAULT.

Flouriſhed,

A modern artiſt, who reſided at Rome, where he died, according to Baſan, not many years ſince. He was a painter; but, I believe, of no extraordinary eminence. As an engraver, we have by him a collection of prints, in folio, of the *antiquities of Rome*; alſo a few etchings; amongſt the reſt, the *martyrdom of St. Peter*, from Peter Subleyras.

JOHN BAPTISTA BARBE.

Flouriſhed, 1638.

A Flemiſh artiſt, born at Antwerp, and apparently inſtructed in the art of engraving by the Wierixes, whoſe ſtyle he imitated with great ſucceſs. Not content, ſays M. Baſan, with what he learned from the maſters of his own country, he went to Italy for improvement, particularly in the art of drawing, a requiſite though poſitively neceſſary, yet frequently neglected by engravers in general. He never indeed loſt ſight of that ſtiff, laboured ſtyle, which was the characteriſtic of the time in which he flouriſhed. His prints, though prodigiouſly neat, (being performed with the graver only) are however flat and wanting in effect. But his drawing is generally correct, and the extremities of his figures well marked.

He engraved ſome of the plates for *vita, paſſio, et reſurrectio Jeſu Chriſti*, the life, paſſion, and reſurrection of Jeſus Chriſt, publiſhed by the Collaerts, 1638, conſiſting of fifty middling ſized prints, length-ways, from Martin de Vos.

Some *devotional ſubjects*, of various ſizes, exactly in the ſtyle of the Wierixes.

A *holy family*, where the infant Chriſt is repreſented turning and kiſſing Joſeph, a ſmall upright plate, from P. P. Rubens: the firſt impreſſions are without the name of Rubens.

He alſo engraved from J. Bap. Paggi, Franciſco Franck, Theodore Van Loon, &c.

BARBERI.

Flouriſhed,

A French artiſt, mentioned by Florent le Comte, as the engraver of a print, repreſenting *Paul and Silas* in priſon, with the convertion of the goaler, from Montagne: to him is alſo attributed the portrait of *Madam de Miramion*.

ANTONY BARBEY.

Flouriſhed, 1697.

I found the name of this engraver upon a large whole ſheet *map of Rome*, very neatly executed, and dated 1697.

GIO-

GIOVANNI FRANCESCO BARBIERI.

Born, 1590. Died, 1666.

GUERCINO DA CENTO is the appellation, by which this juſtly celebrated painter is moſt commonly known. He was called Guercino, from a caſt in his eyes: and Cento, from the village named Cento, where he was born. The pictures and drawings of this artiſt are univerſally held in the greateſt eſtimation. As an engraver, he has left only two memorials behind him, which are executed with great freedom and ſpirit, in a manner much reſembling thoſe admirable drawings of his with a pen; ſome of which were poorly imitated by Jo. Bap. Paſqualianus on copper; and ſince that time, in a very ſuperior ſtyle, by an excellent, and well known, modern artiſt, from the original drawings in the collection of his preſent majeſty.

The etchings by Guercino, are,

St. John, a ſmall upright plate, and

St. Antony of Padua, a half figure reading; nearly of the ſame ſize with the preceding print.

DOMENICO DEL BARBIERE.

Flouriſhed,

This artiſt is better known by the name of Diomenico Fiorentino. He has often been confounded with Dominique Barriere; but the difference ſo eaſily to be diſcovered in the works of theſe two artiſts, will on examination, evidently prove the miſtake. Domenico del Barbiere was born at Florence. Baſan ſpeaks very highly of him as a painter, and greatly commends his works in ſtucco, which he performed under the inſpection of Roſſo in France. As an engraver, he certainly does not merit equal commendation. The prints, which I have ſeen of his, are chiefly groups, and ſometimes ſingle figures, from Michael Angelo, and other great maſters. They are often executed entirely with the graver, in a very ſtiff incorrect ſtyle. His etchings are by no means more meritorious. Conſidering him as a painter the drawing and the effect of his prints ought to have been greatly ſuperior to what we find they are: for in theſe he is as defective, as in the mechanical part of engraving. Among the reſt of his engravings is,

An *Angel*, ſtanding on a globe, holding two trumpets; and the artiſt's name is ſubſcribed Domenico del Barbiere Fiorentino.

To the *groups* and *ſingle figures*, from the laſt judgment of Michael Angelo, he uſually writes his name Domenico Fiorentino.

V. BARDUCCI.

Flouriſhed, 1768.

By this engraver we have a portrait of *Paſcal Paoli*, the Corſican general.

M

M. BARGAS.

Flouriſhed,

According to Baſan, this artiſt lived at the beginning of the preſent century, and etched ſeveral plates from the pictures of Peter Bout; amongſt the reſt, from that maſter, are two large *hiſtorical landſcapes*.

A. F. BARGAS.

Flouriſhed,

I have ſeen a ſet of ſmall *landſcapes*, length-ways, with cattle and figures, ſlightly etched; but in a free maſterly ſtyle, ſubſcribed, A. F. Bargas, inv. et fec.

THOMAS BARLACCHIUS.

Flouriſhed,

A name inſerted in the catalogue of the engravers, at the end of the Abecedario; but none of his works are ſpecified. I never ſaw any engravings by this artiſt.

FRANCIS BARLOW.

Born, Died, 1702.

This artiſt was born in Lincolnſhire, and received his firſt inſtructions in painting from Shepherd, a portrait painter. His chief excellency lay in deſigning birds, fiſhes, and animals of all kinds, which he drew with great ſpirit, and in a very maſterly ſtyle. His drawings are generally ſlight; and the colouring of his pictures is by no means equal to the deſigns. The figures, which he often introduced into his compoſitions, are well executed, and diſpoſed with great judgment. And the diſtances and admirable landſcapes, with which he alſo uſually embelliſhed them, prove the fertility of his invention, as well as the excellence of his taſte. I have now before me a ſet of twelve prints, engraved from him by Hollar, repreſenting ſeveral ways of *hunting*, *hawking*, and *fiſhing*, publiſhed by John Overton; which prove, in every inſtance, in my opinion, the truth of theſe obſervations. According to Mr. Symonds, he reſided in Drury-lane, near the Drum. Mention is alſo made of his ſelling a picture of fiſhes for eight pounds. But whether this was a price adequate or inadequate to its merit, cannot be aſcertained; unleſs the ſize of the picture, and the labour beſtowed in finiſhing it, had been ſpecified. I ſhould fear he was not well paid for his performances, unleſs he lived extravagantly; for notwithſtanding all his excellency in deſign, the multitude of pictures and drawings he appears to have made, and the aſſiſtance alſo of a conſiderable ſum of money, ſaid to have been left him by a friend, he died in indigent circumſtances, A. D. 1702.

He deſigned the cuts for Ogilby's tranſlation of *Æſop's Fables*, and etched ſeveral of the plates himſelf.

Part of the plates for Edward Benlow's Divine Poems, called *Theophila*, in folio, publiſhed A. D. 1652, were alſo engraved by him.

A print

A print repreſenting an *eagle flying in the air, with a cat in its talons.* This event the artiſt himſelf was witneſs of in Scotland, whilſt he was drawing views there. The eagle was overpowered by the ſtruggling of the cat, and both fell to the ground, where he took them up.

He frequently uſed the initials of his name, inſtead of inſerting it at full length, as F. B. and thoſe he ſometimes incloſed in a ſmall circle.

FREDERICO BAROCCIO.

Born, 1528. Died, 1612.

This admirable artiſt is better known as a painter, than as an engraver. He was born at Urbino, A. D. 1528, and died at the ſame city, in the year 1612, aged 84. His genius for the arts diſcovered itſelf in the very early part of his life; and according to De Piles, while yet a young man, he was employed at Rome by Pope Paul III. for whom he painted ſeveral things in freſco. His great reputation as a painter need not be recited here; ſuffice it to ſay, that he engraved ſeveral plates from his own compoſitions; which though ſlight, and not well managed, with reſpect to the mechanical part of the workmanſhip, are nevertheleſs moſt admirable, on account of the expreſſion, and excellent drawing, which is diſcovered in them. His heads are very beautiful and characteriſtic; and the other extremities of his figures finely marked. Amidſt all the difficulties he appears to have met with, in biting his plates with the aquafortis, after he had etched them, and his unſkilfulneſs in handling the graver, to harmonize and finiſh them, the hand of the maſter appears ſo evident, that the beauties we diſcover in them far overbalance the defects.

The following are by him, and from his own compoſitions.

An *annunciation*, a large upright plate.

A ſmall print in which the *Virgin* is repreſented holding the infant Chriſt. This plate was never compleatly finiſhed at the bottom.

St. Francis receiving the ſtigmata, or pretended marks upon his hands, feet, and ſide, a ſmall upright plate.

The *extatic viſion of St. Francis*, in which our Saviour and the Virgin appear to him, a large plate upright, arched at the top.

JOHN BARON, or BARONIUS.

Flouriſhed,

He is alſo called *Toloſano*, becauſe he was native of Toulouſe. He reſided chiefly at Rome, as it ſeems from his works; the greater part of which were publiſhed there. He executed his plates entirely with the graver, in a ſervile, dry manner, very neatly, but exceedingly defective in drawing, expreſſion, and effect. Judging from the ſtyle and appearance of his prints, I ſhould imagine he flouriſhed towards the latter end of the laſt century.

We have by him,

The *Peſt*, a large plate length-ways, from Nicholas Pouſin.

A middling ſized plate upright, repreſenting an *emblematical ſubject*, from Andrea

Andrea Sacchi; where ſeveral eccleſiaſtics, clothed in white, are repreſented aſcending to heaven; which was alſo engraved by Giacomo Freii.

A *Madona*, a ſmall plate, from Bernini.

A variety of other ſubjects from different maſters.

BERNARD BARON.

Born, Died, 1762.

This artiſt was a native of France, and in his own country received the firſt inſtructions in the art of engraving. He was brought into England by Du Boſc; but they diſagreeing about the plates of the hiſtory of Ulyſſes, engraved from Rubens, went to law with each other. Being afterwards reconciled, Baron accompanied Du Boſc to Paris, where he engraved ſome plates for the Crozat collection. How ſoon afterwards he returned to England, I know not: but he died in Panton-ſquare, Piccadilly, January 24, 1762. His manner of engraving ſeems to have been founded on that of Nicholas Dorigny. It is ſlight and coarſe, without any great effect; and his drawing is frequently very defective. Among his beſt plates may be reckoned, the *Jupiter and Antiope*, from Titian, a large plate, length-ways, from the Crozat collection.

The *Conaro family*, from the pictures of Titian at Northumberland-houſe.

Charles the Firſt on horſeback, from Vandyck, a large upright plate.

The *Pembroke family*, from a picture of the ſame maſter at Wilton, a large plate length-ways.

Beliſarius, the ſame, from the ſame.

The *Naſſau family*, the ſame, from the ſame: the picture is in poſſeſſion of earl Cowper.

Henry the Eighth granting the charter to the barber ſurgeons, from John Holbein, a large plate, length-ways, &c.

JOSEPH BARON.

Flouriſhed, 1720.

I have ſeen but few prints by this engraver; and thoſe are very indifferently executed. If he was not a native of Venice, it ſeems by his prints, (which were, I believe, chiefly engraved for the bookſellers) that he reſided there. His manner is coarſe and unpleaſing; and his drawing exceedingly defective. I ſhall only remark,

A large upright plate, arched, repreſenting the *crucifixion of our Saviour*, with angels in the air, and Mary Magdalen and Saint John at the foot of the croſs; which was engraved by him for a large folio book, thus entitled, *Il gran Teatro delle Pitture di Venezia*, 1720, with his name Iſeppo Baroni Incid.

JOHN BARRA.

Flouriſhed, 1624.

An engraver of the laſt century, of whom we have no account. He reſided however at London, as we find by ſome of his prints. Of what country he

he was a native, or when he died, are equally uncertain. He executed his plates entirely with the graver, and without any etching. At leaſt, all that I have ſeen are in this ſtyle. He ſeems to have formed his taſte upon the prints of the Sadelers. But though he imitated, in ſome degree, their manner of engraving, yet he by no means equalled them, either in correctneſs of the drawing or expreſſion. His prints are cold and ſilvery. We ſee in them a painful, laborious exertion, without genius. He engraved the portrait of *Lodowick*, duke of Richmond and Lenox, A. D. 1624.

Time and Truth, a ſmall upright plate, from Paulus ab Eſtatis.

Bathſheba at the bath, a ſmall upright plate, from a painter whoſe initials are G. W.

Some *groteſque ornaments*, from Nicaſius Rouſſeel, inſcribed John Barra ſculp. Londini.

SEBASTIAN BARRAS.

Flouriſhed, 1700.

An engraver in mezzotinto, who was employed by M. de Boyer, counſellor of the parliament at Aix, conjointly with James Coelmans, to engrave the pictures of the great maſters, which were in the poſſeſſion of that connoiſſeur. The plates of this artiſt are all ſcraped in a very indifferent ſtyle; the lights are too ſudden upon the ſhadows, and the grounds appear to have been very badly laid; ſo that the effect is coarſe and harſh. His drawing is alſo very defective.

GEORGE BARRET.

Died, 1784.

An excellent landſcape painter, by whom we have ſome ſlight, but ſpirited etchings of landſcapes. He was a member of the Royal Academy, and died at London, A. D. 1784.

GIACOMO BARRI.

Flouriſhed, 1650.

This artiſt was a painter, born at Venice, but he alſo amuſed himſelf with the point; and we have ſeveral etchings by him, as well from his own compoſitions, as thoſe of other maſters. In the year 1651, he publiſhed at Venice a book greatly eſteemed, entitled *Viaggio Pittoreſco d'Italia*, octavo.

I ſhall only notice the following etching by him, which I have now before me: A *nativity*, from Paolo Veroneſe, with angels in the clouds above: a middling ſized upright plate, very ſlight and free, but by no means correct.

DOMINIQUE BARRIERE.

Flouriſhed, 1650.

This artiſt (who is often confounded with Domineco del Barbiere, of whom we have ſpoken above) was a native of Marſeilles, and flouriſhed according to Baſan, about the middle of the laſt century. His etchings greatly reſembled

thoſe of Stephen de la Bella; and we have by him many pretty *landſcapes* and *ſea-views*, from his own compoſitions; and others from Claud Lorrain. Alſo the *hiſtory of Apollo*, conſiſting of ſeveral plates, from the pictures of Dominichino and Viola.

A. BARRODUCCEO.

Flouriſhed,

A name I found inſcribed to ſome ſmall upright plates, repreſenting the *liberal arts and ſciences*, executed in a ſtiff, dry ſtyle, entirely with the graver. The heads and other extremities of the figures are very incorrectly drawn. Theſe plates were publiſhed by the artiſt himſelf.

BARTOLOMEO. See BREENBERGH.

GOTFRID BARTASH or BARTASCH.

Flouriſhed,

I find no account of this artiſt, Baſan indeed tells us, that he was a native of England; but without aſſigning any reaſon for ſuch an aſſertion. I find his name to the ſmall collection of prints, from the gallery at Berlin. It is poſſible he may have been a Pruſſian; but however, as an engraver, he poſſeſſed very little merit. All the prints I have ſeen by him, are executed in a poor, dark ſtyle, without taſte; and greatly defective in the drawing.

I ſhall only notice,

A *holy family*, from Vandyke, a ſmall plate, length-ways.

And the portrait of *Catherine de Bohra*, wife of Martin Luther.

Baſan attributes to him a print from Rubens, repreſenting *Meleager preſenting the head of the boar to Atalanta*, a middling ſized upright plate: but I do not recollect to have ſeen it.

PIETRO SANTE BARTOLI, called PERUGINO.

Born, 1635. Died, 1700.

This celebrated artiſt was a native of Perugia, and appears to have been born about the year 1635. He reſided chiefly at Rome, where he is ſaid to have died A. D. 1700. He is mentioned, as a painter; but his reputation is certainly much better eſtabliſhed, as an engraver. He drew in a correct, agreeable ſtyle; and his plates, which are chiefly etched, are executed in a free, maſterly manner. His great excellency lay in copying the baſs-relief, and other works of the ancients. Though he has not always marked his name at full length upon his plates, yet to a perſon, the leaſt acquainted with his works, they are eaſily diſtinguiſhed, as his manner is original; and the freedom and lightneſs of his point, cannot eaſily be counterfeited.

He did many of the plates, and certainly the beſt of them, for the *Admiranda Antiq. Romanorum*. The following alſo are ſets of prints:

The *Trajan*, and *Antonine columns*.

The *tomb of the Naſonian family*, and the ancient pictures, &c. found therein.

The *actions of Leo the Tenth*, from Raphael.

The *friezes* painted in the Vatican, in imitation of the antique, by the ſame maſter.

Julii Romani Picturæ in Muſeo Mantuano, dated 1680.

The *hiſtory of St. Peter*, from Lanfranchi, &c.

Among his detached prints I ſhall notice the following:

A large upright plate, repreſenting *St. Charles kneeling, accompanied by an Angel*, from Antonio Carracci, the natural ſon of Agoſtino Carracci. This is the only print we have from this maſter, of whom the greateſt expectations were formed; but he died young.

The *adoration of the ſhepherds*, from Annibale Carracci, a large upright plate.

He alſo engraved from Pietro Perugino, Polidore Caravaggio, Albano, Pietro di Cortona, Pietro Teſta, F. Mola, and other maſters. He ſometimes, though not frequently, put only the initials of his name to his plates, with the letter F, for *fecit*: as P. B. F. But uſually he abreviated it in the following manner: Petr. Ss. Barts ſc. Romæ.

H. BARY.

Flouriſhed, 1659.

I ſuſpect, that this artiſt was a native of Holland; at leaſt I think, it appears from the portraits which he engraved, that he reſided there. His ſtyle of engraving ſeems to have been formed upon the prints of Cornelius Viſſcher; and the imitation appears moſt evident in his portraits, eſpecially thoſe which he has executed in his neateſt manner. However, it is but a feeble attempt. In drawing, taſte, and harmony, he is, I think, greatly deficient. Yet ſometimes he has diſcovered much mechanical knowledge, and ſeems to have handled the graver with great facility. One of his beſt and moſt finiſhed prints, I believe, is *Summer and Autumn*, repreſented by two children; one of which holds a handful of corn: a ſmall upright plate, from Vandyke, companion to the Spring and Winter, which Munichuyſen engraved from Girard Laireſſe. This plate is executed entirely with the graver (which, I believe, was his conſtant cuſtom) in a neat clear ſtyle, and ſhows his management of that inſtrument in the moſt ſtriking light.

Among his portraits are noticed,

Hugo Grotius, a middling ſized upright plate, from Michael Janſon Mireveldt.

Van Tromp, the Dutch admiral, from F. Bol. a large upright plate.

Admiral Ruyter, the ſame, from the ſame.

Ketels the painter, engraved from a picture, which that artiſt painted himſelf, and dated 1659, a ſmall upright plate.

Arnold Geeſteran, a ſmall upright plate.

A variety of other ſubjects, from different maſters.

MARTIN BAS, or BASSE.

Flouriſhed, 1591 to 1622.

An artiſt who flouriſhed at the beginning of the laſt century; and his ſtyle of engraving is in that neat, ſtiff manner, which characteriſed the ſmall portraits of that time. It ſeems very likely to me, that he ſtudied in the ſchool of the Wierexes; at leaſt, he certainly imitated them. His chief employment appears to have been the engraving of portraits. Among them are the following:

The portrait of *Edmund Genings*, the jeſuit, prefixed to his memoirs, publiſhed 1591.

The portrait of *Philip Boſquieri*. To this he ſigns his name, Mart. Baſſe.

A ſmall frontiſpiece repreſenting *St. Peter* and *St. Paul*, dated 1622.

JAMES PHILIP LE BAS.

Flouriſhed, 1754.

A modern French artiſt, by whom we have ſome excellent prints. His great force ſeems to lie in landſcapes and ſmall figures, which he executed in a ſuperior manner. His ſtyle of engraving is extremely neat; but yet he proves the freedom of the etching, and harmonizes the whole with the graver and dry point. We have alſo a variety of pretty vignettes by this artiſt. Among the reſt, the chief part of thoſe, which adorn the octavo edition of Rollin's Ancient Hiſtory in Engliſh, publiſhed by the Knaptons, A. D. 1754.

Among his moſt eſteemed works are the following plates:

The *works of mercy*, a large plate, length-ways, from Tenier.

A ſet of ſeveral *Dutch merry-makings*, *fairs*, &c. from the ſame maſter, all large plates, length-ways.

The *Italian chaſe*, and the *milk-pot*, two large plates, length-ways, from Philip Wouvermans.

The *wild boar*, from the ſame maſter, a large plate, length-ways.

Several large plates of *hunting*, &c. from Van Falens.

The *ſeaports of France*, after Vernet, very large plates, length-ways: the etchings of theſe plates were by Cochin.

The *environs de Groningue*, a large plate, length-ways, from Ruyſdaal.

The *environs de Guelders*, its companion, the ſame.

He alſo engraved from Bergham, Vander Velde, Watteau, Oudry, Parocel, Lancret, Gravelot, &c.

BASIRE.

Flouriſhed,

An engraver of maps, and father of the preſent Mr. John Baſire, engraver to the Antiquarian Society.

J. BASS.

Flouriſhed.

A name ſubſcribed to the portrait of *Uladiſlaus VII.* Sigis. Rex.

CÆSAR BASSANUS.

Flouriſhed, 1622.

This artiſt was a painter, as well as an engraver, and according to Florent le Comte, there are three prints engraved by him, from J. Battiſta Lampus, Joan. Ant. Lœlius, and Jacobus Lodus; and from him nine prints have been engraved; but he has not ſpecified any of them. I have ſeen in a ſmall upright oval, the portrait of *Gaſper Aſſellius*, executed with the graver, in a ſtyle ſomething reſembling that of Cornelius Cort, and inſcribed *Baſſanus fec.* Alſo an *architectal frontiſpiece* with figures, &c. dated 1622.

DANIEL BASSELLI.

Flouriſhed,

I have ſeen by this engraver a large upright plate, arched at the top, from P. Caton, repreſenting *Daniel in the lion's den*, etched, and retouched with the graver, in a very ſlight ſtyle. The effect is not well managed, nor is the drawing correct.

BASSEPORTE.

Flouriſhed, 1729.

This ingenious lady engraved, among other things, ſome of the plates for the Crozat collection, which was publiſhed at Paris, A. D. 1729.

T. BASTON.

Flouriſhed, 1721.

An Engliſh artiſt, though of no great eminence. His chief employment was painting ſea-pieces and ſhipping; many of which were engraved in mezzotinto, and other ways, by Kirkall, Harris, &c. He himſelf etched ſome few plates from his own deſigns; among the reſt, a large print length-ways, repreſenting the *Royal Anne*, ſurrounded with other ſhips, dated 1721.

BATHON.

Flouriſhed,

A name ſubſcribed to the portrait of *Fran. Mieris*, the painter, a middling ſized upright print.

STEPHEN BAUDET.

Flouriſhed, 1672 to 1700.

By what maſter this artiſt was inſtructed in the art of engraving does not appear. From a careful examination of his prints, I have been led to ſuppoſe, that he frequented the ſchool of the Poillys: unleſs he was educated at Rome, where his moſt early works ſeem to have been done; and then perhaps the works of Cornelius Bloemart may have laid the foundation of his firſt ſtyle, which was all with the graver. Theſe prints are in general, exceeding

ing neat; but the effect of them is cold and ſilvery; and the extremities of the figures are heavy, and not well marked. But at times he called in the aſſiſtance of the point, and produced much bolder engravings, in a manner greatly reſembling that of John Baptiſta de Poilly; and theſe prints, in my opinion, are far ſuperior to the former in freedom, drawing, and effect.

Among thoſe in the firſt ſtyle is,

The *tribute money*, a middling ſized plate, nearly ſquare, from Valentino, which, I think, is the moſt maſterly of all he executed in that manner.

Add to this,

Four large *landſcapes*, length-ways, with figures from Albano, publiſhed at Rome, 1672.

The *four elements*, large circular prints, from the ſame, dated 1695.

The *martyrdom of St. Stephen*, a large plate, length-ways, from Annibale Carracci.

Among thoſe in the ſecond ſtyle, are the following:

Moſes trampling upon the crown of Pharoah, a large plate length-ways, from Nicholas Pouſin.

Moſes ſtriking the rock, the ſame, from the ſame maſter.

The *Iſraelites dancing round the golden calf*, a ſpirited print, the ſame, from the ſame.

Several large *landſcapes*, length-ways, from the ſame.

Some of the *ſtatues*, in the garden at Verſailles, were engraved by Baudet. Theſe he has executed with a ſingle ſtroke, without any hatching, in imitation of Melan, who performed the greater part of thoſe ſtatues.

Baudet engraved alſo, from different maſters, a variety of other plates, both at Rome and at Paris, at which laſt place I think, it is likely that he died.

S. R. BAUDOUIN.

Flouriſhed,

According to Baſan, this gentleman was an officer in the French guards, and a lover of the arts. He etched for his amuſement a ſet of prints, from his own compoſitions, conſiſting of ſixty-three plates, repreſenting the *military exerciſe of the French infantry*.

Several *battles*, from Charles Parocel.

Several little *landſcapes*, from Michaut, and others.

ANTONY FRANCIS BAUDUINS, or BAUDOUINS.

Flouriſhed, 1660.

This artiſt was, I believe, a native of France, and, according to M. Heineken, the diſciple of Vander Meulen. He etched in a bold, free ſtyle; not unlike that adopted afterwards by Chatelain, a well known artiſt, who died in England ſome years ſince. Bauduins' beſt engravings are from the pictures of Vander Meulen, conſiſting of many plates; ſome of them large, and others of various ſizes, which may be found in the works of that painter, in three large folio volumes.

R. BAU-

R. BAUDOUX.

Flouriſhed,

The name of an artiſt who according to Florent le Comte, engraved ſome plates from the deſigns of Lucas Van Leyden. I do not recollect to have ſeen any of them.

J. BAUGIN.

Flouriſhed,

The name of an obſcure engraver, affixed to the portrait of *H. de la Mothe.*

JOHN WILLIAM BAUR.

Born, 1610. Died, 1640.

A painter of no ſmall eminence, born at Straſburgh, A. D. 1610. He was the diſciple of Frederic Brendel, and is univerſally conſidered as a man of great genius and fertile imagination. His landſcapes, in which ſpecies of painting he chiefly excelled, he uſually enriched with architecture, and a variety of figures. But his paintings in water colours on vellum, are held in the higheſt eſtimation. He reſided a conſiderable time in Italy, and died at Vienna, A. D. 1640, aged 30. This artiſt engraved a vaſt number of plates from his own deſigns; and his works were completed by Melchior Kuſſel, to the amount of 500 prints, including thoſe by his own hand. As his engravings from the metamorphoſes of Ovid, are generally preferred to the reſt, I ſhall only mention thoſe, with the following ſhort obſervations. They are ſlightly etched, and retouched with the graver. The figures, which are introduced, are generally ſmall, and very incorrect in the drawing; the backgrounds are dark and heavy, and the trees want that lightneſs and freedom which are neceſſary to render the effect agreeable. The pieces of architecture, which he is very fond of introducing into his deſigns, appear to be well executed; and the perſpective is finely preſerved. In his manner of engraving he ſeems in ſome degree, to have imitated Callot; and the nearer he approaches to the ſtyle of that maſter, the better are his productions. Theſe deſigns maniſeſt great marks of a ſuperior genius, but without cultivation, or the advantage of a refined judgment to make a proper choice of the moſt beautiful objects.

The *metamorphoſes* conſiſt of 150 middling ſized plates, length-was.

PETER BAUT.

Flouriſhed,

By this artiſt, who appears to have been a painter, I have ſeen a ſlight etching of a *Dutch market,* executed in a ſtyle, that does little honour to him.

HER-

HERCULES BAZICALVA.

Flouriſhed, 1641.

The name of an engraver, mentioned in the index, at the end of the Abecedario; but none of his works are ſpecified. I do not recollect, that I have ſeen any prints by this maſter.

NICHOLAS BAZIN.

Flouriſhed, 1692.

This engraver never arrived at any great excellency; he was chiefly employed upon devotional ſubjects, which he executed in a ſtiff, dry manner, entirely with the graver, Among others, we have by this artiſt *Saint Marguerite*, after Raphael, from a picture of that maſter, in the king of France's collection, a ſmall upright plate.

And the portrait of *Jean Craſſet*, a jeſuit, dated 1692.

THOMAS BEARD.

Flouriſhed, 1728.

A modern engraver in mezzotinto, of no great eminence; a native, I believe of Ireland. Among other prints of his, we have the portrait of the *archbiſhop of Armagh*, a whole length, from P. Aſhton, dated 1728. Alſo the *counteſs of Clarendon*, from Kneller; and *John Sterne*, biſhop of Clogher, from Carlton, &c.

NICCOLO BEATRICI.

Flouriſhed, 1550.

This artiſt was a native of Lorrain; but the chief part of his works were executed at Rome. I will not take upon me to ſay, that he was a diſciple of Marc Antonio Ramondi; but, I think, there is ſome foundation for ſuch an opinion. And the manner of engraving, which he uſually adopted, ſeems to me to have been founded on a beautiful print by that maſter, after Raphael, repreſenting the tempeſt deſcribed by Virgil, in the opening of the Æneid, where *Neptune is riſing from the ſea, and ſpeaking to the winds.* The frame or border conſiſts of ſeveral compartments, in which are deſigned the continuation of the ſtory of Æneas. How far he fell ſhort in the imitation, granting it to have been ſuch, his prints, compared with the beautiful original, will too evidently declare. I know no reaſon why his works are valuable, but as they are, in ſeveral inſtances the only copies we have from the deſigns of ſome of the greateſt maſters. I own, to me they ſeem to want every requiſite, that a fine engraving ought to poſſeſs, namely, drawing, character, effect, and mechanical execution.

There is a conſiderable number of prints, attributed to Beatrici, which certainly, in my opinion, do not belong to him. They are by an artiſt every way ſuperior to him; an artiſt, who does honour to the ſchool of Marc Antonio, and whoſe manner he imitated. Theſe prints are variouſly marked; ſometimes

ſometimes with a plain dye; then it has figures upon it, and often, inſtead of the figures, the letter B. However, on examining careſully the ſeparate engravings thus marked, they appear evidently to belong to the ſame maſter. And thoſe, in particular, with the B. have been falſely attributed to Beatrici. I ſhall defer what I have further to ſay upon this matter for the preſent, and ſpeak more fully upon it under the name of Bartolomeo Beham. A curious cypher, attributed to Beatrici, is copied on the plate at the end of the volume. His uſual marks were N. B. joined together, or ſeparate, or N. B. L. F. and, when he wrote his name at length, in the following manner: Nicolaus Beatricius Lotheringus fecit.

I ſhall notice the following prints, which are certainly by this engraver:

The *converſion of St. Paul*, a large print, length-ways, from M. Angelo Buonaroti.

The *prophet Jeremiah*, a large upright plate, dated 1547, after a picture by the ſame maſter, in the chapel of the Vatican.

The *annunciation*, a large plate, length-ways, from the ſame maſter.

An *emblematical ſubject*, repreſenting boys carrying a dead ox, whilſt others are ſeething fleſh in a caldron. Towards the left, is a female ſatyr with two children; one of which is at her breaſt: a middling ſized plate, length-ways. The ſame ſubject was alſo engraved by Marc da Ravenna.

The *ſacrifice of Iphigenia*, a middling ſized plate, length-ways, from Perino del Vaga.

St. Elizabeth, queen of Hungary, relieving the diſtreſſed, a large upright plate, from Jerom Muſciano.

A *river god*, dated 1560.

There is a beautiful middling ſized upright print, repreſenting the *fall of Phaeton*; and at the bottom appear his three ſiſters, and a river god. From Michael Angelo; but who the engraver originally was is uncertain, it not having any name or mark, by which it might be diſtinguiſhed. This plate fell into the hands of Beatrici, and he retouched it, adding his own name, *Beatrix Lotaring. reſtitut.* I apprehend, Beatrici was a printſeller, as well as an engraver; for we frequently find by the inſcriptions upon his plates, that he publiſhed them himſelf.

He engraved a great variety of other plates from different maſters.

ROBERT BEAUDOUX.

Flouriſhed, 1628.

A native of Bruſſels; but an artiſt of no great eminence. He worked chiefly, if not entirely, with the graver; and his ſtyle reſembles that of De Ghyen. Among others, by this engraver, are ſome of thoſe large plates, length-ways, which were publiſhed in a book entitled, *Academie de L'eſpée de Girard Thibault d'Anvers*, dated 1628.

BEAUMONT.

Flouriſhed,

A modern French engraver, by whom we have ſeveral prints, from dif-

ferent maſters: among the reſt, eight middling ſized plates, length-ways, from Wouvermans; and two upright plates, from the ſame maſter.

NICHOLAS DAUPHIN DE BEAUVAIS.

Flouriſhed, 1722.

A French engraver of ſome eminence. It is uncertain under what maſter he ſtudied; but, I think, ſomething of the ſtyle of Girard Edelink is often found in his beſt works, though his manner is much varied. Among his moſt eſteemed prints may be placed the following:

The *Virgin with the infant Jeſus upon a pedeſtal*, and ſeveral ſaints below, from a picture of Corregio in the Dreſden gallery, a large upright plate.

St Jerom, after Vandyke, from a picture in the ſame gallery, a middling ſized plate, length-ways.

Mary Magdalen in the deſert, a middling ſized upright plate, from Bennedatto Lutti, for the Crozat collection.

The *triumph of Bacchus and Ariadne*, from Nicholas Pouſin, a middling ſized plate, length-ways.

Love ſtealing Jupiter's thunder, from Le Sueur, a middling ſized circular plate.

He alſo engraved from Le Brun, and other maſters.

DOMENICO BECCAFUMI. See MICARINO.

ISAAC BECKET.

Born, 1653. Died,

An engraver in mezzotinto of ſome eminence. He was born in Kent, A. D. 1653; and was firſt an apprentice to a callico printer; but becoming acquainted with Lutterel, an engraver in mezzotinto, he was deſirous of learning that art. Some time after, being obliged to leave his buſineſs, in conſequence of an intrigue, he had recourſe to one Loyd, a printſeller, who was acquainted with the ſecret of ſcraping mezzotinto, but unable to practiſe it himſelf; and from him Becket obtained it. They entered into articles together, and Becket engaged to work for Loyd; but falling into trouble again, he was aſſiſted by Lutterel; and from that time an intimacy commenced between them. Becket, not long after, married a woman of ſome fortune, and entered into buſineſs upon his own account, being ſtill aſſiſted by Lutterel, who drew better, and was more expeditious.

Becket's mezzotintos poſſeſs ſome degree of merit. They are often clear and well ſcraped; but it has been remarked, that his middle tints are not ſufficiently diſtinguiſhed, which makes his ſhadows appear flat and heavy. One of his beſt prints, in my opinion, is engraved on a middling ſized upright plate, repreſenting *Adrain Beverland* drawing from a ſtatue. In the back-ground are monuments, pyramids, and ſeveral other relics of antiquity.

Add the following,

Lady Williams, whole length, a large upright plate.

John duke of Lauderdale, a middling ſized upright plate, oval.

His royal highneſs, *George prince of Denmark*, &c.

CORNELIUS BEGA, or BEGEYN.

Born, 1620. Died, 1664.

This artiſt, a native of Haerlem, was diſciple to Adrain Oſtade; and under that maſter he made ſuch improvement, as to be eſteemed his beſt ſcholar. Happy had it been for him, if his aſſiduity had been equal to his natural abilities. But running into a licentious way of living, his father diſowned him; and he, in return, deſpiſing his family name, which was *Begeyn*, aſſumed that of *Bega*.

He died of the plague, A. D. 1664, aged 44 years. His death was occaſioned by his exceſſive attachment to a favorite female, whom, though ſhe had caught that dreadful diſorder, he could not be prevailed upon to quit; and from her he received the infection, and outlived her only a few days.

He etched ſeveral drolleries, and a ſet of thirty-four prints, repreſenting ale-houſe ſcenes, &c.

LAURENTIUS BEGER.

Flouriſhed, 1700.

Laurentus Beger, ſays profeſſor Chriſt, was nephew to the famous antiquary of the ſame name. According to this author, he engraved at Berlin, about the year 1700, twelve anatomical plates, taken from the deſigns in *Veſalius*; and it is likely, adds he, that the greater part of the plates of antiquities, publiſhed by his uncle, under the title of *Theſaurus Brandenburgicus*, were engraved by this artiſt.

HANS or JOHN SEBALD BEHAM.

Flouriſhed, 1540.

The works of this eminent artiſt, being chiefly very ſmall, he is ranked in that claſs of engravers, diſtinguiſhed by the name of *little maſters*. By the Abbé Marolles, Le Comte, and other authors, he is falſely called Hiſbens. How ſuch an unaccountable miſtake ſhould happen I know not; for he has more than once written part of his name at length thus, Sebald or Sebaldus Beham; and his monogram is compoſed of an H. an S. and a B. all joined together. Becauſe he has omitted the word Hans or John, where his other names are written, profeſſor Chriſt ſuppoſes, that it did not belong to him. But, I think with Sandrart, that it is not reaſonable to imagine he would have added the H. to his cypher, without ſufficient reaſon. It is neceſſary to caution my readers, not to confound this maſter with a more early engraver, who uſed a monogram much like his, but ſubſtituted a P. inſtead of the B. Beham ſtyles himſelf of Nuremberg; and moſt likely he was a native of that city. To what maſter he owed his inſtructions in the art of engraving, is very uncertain. It might be Henry Aldegrever; at leaſt, it is certain, that the works of that artiſt, and his tutor Albert Durer, were the ſources, from which Beham drew his greateſt improvement. Like them he engraved on wood, as well as on copper, and alſo etched ſome few plates; but theſe laſt are by far the moſt indifferent, as they are the ſmalleſt part of his works.

If Beham's ſtyle of engraving be not original, it is at leaſt, an excellent and a ſpirited imitation of that which was adopted by the beſt preceding maſters of the country in which he reſided. His pictures (for he was a painter) as well as his engravings, were held in ſuch high eſtimation, that the poets of that age celebrated him in their poems, calling him in Latin Bohemus.

He was certainly a man of much genius, and poſſeſſed great fertility of invention. But the Gothic taſte, which ſo generally prevailed in Germany at this time, is much too prevalent in his works. His draperies are ſtiff, and loaded with a multiplicity of ſhort, inelegant folds. His drawing of the naked figure, which he is fond of introducing, though mannered, is often very correct, and ſometimes maſterly. His heads, and the other extremities of his figures, are carefully determined, and often poſſeſs much merit. The mechanical part of the engraving, on his copper-plates, is executed with the graver only, in ſo clear and delicate a manner, that his great facility and judgment in handling that inſtrument is abundantly evident. Thoſe prints, which he has cut in wood, are ſlight, but very ſpirited and free. Of theſe laſt I ſhall only mention

A ſet of prints for a ſmall octavo book, entitled, *Biblicæ Hiſtoriæ artificioſiſſimè depictæ. Francfort*, 1537, with his mark.

On copper, his works are ſo numerous, and the ſubjects ſo different, that even a general liſt would far exceed the limits of this book. I ſhall therefore only notice the following:

Hiſtory of the creation and fall of man, very ſmall upright plates, with his mark.

The *labours of Hercules*, twelve very ſmall plates, length-ways, with his mark, dated from 1542, to 1548.

The *virtues and vices*, ſmall upright plates.

Several very ſmall plates, length-ways, repreſenting *ruſtics fighting*, &c.

The *marriage at Cana in Galilee*, a ſmall plate, length-ways; where, on a tablet, is his cypher, and part of his name, SEBOLT BEHAM.

Several ſmall upright plates, repreſenting *melancholy*, *faith*, *fortune*, &c. dated from 1539 to 1549.

Patience, a ſmall upright plate, on which is written, *Sebaldus Beham pictor Noricus Faciebat*, with his cypher.

BARTOLOMEO BEHAM.

Flouriſhed, 1540.

This artiſt is generally allowed to have been the brother of John Sebald Beham, mentioned in the preceding article. But his reſidence was chiefly at Rome, where perhaps he died.

Sandrart and other authors inform us, that he was the diſciple of Marc Antonio Raimondi. If it be true, that he ſtudied under Marc Antonio (and I ſee no reaſon to doubt it) we may naturally ſuppoſe, that, in his drawing and engraving, he contracted ſomething of the manner of that eminent maſter. This will evidently appear, if thoſe prints really belong to Beham, which are marked B. B. and they have always been attributed to him without any diſpute. From a ſtrong reſemblance between thoſe prints, and

ſome

ſome others too excellent to be omitted, marked with a die (which in ſome few caſes is plain, but more generally diſtinguiſhed by the numbers upon it, or the letter B. when the numbers are wanting) I have been led to conſider the latter, as productions of the ſame hand with the former. I am aware, that the generality of authors are againſt me; following Marolles, they have attributed theſe prints, marked with the B. upon the die, to Beatrici. And ſome, for want of better information, have placed thoſe marked with the die, without the B. to an engraver, named *Dado*; which word in Italian ſignifies a die. However, the exiſtence of ſuch an artiſt as Dado is very doubtful; but granting that he did exiſt, and that the prints attributed to him are really the productions of his graver, it will follow, that thoſe prints, having the B. upon the die, muſt belong to him alſo; for the ſtyle of the drawing and engraving is ſo preciſely alike in both, that it is next to an impoſſibility, that they ſhould be the works of different artiſts. My reaſon for ſuppoſing that they did not belong to Beatrici, I have already mentioned, in the account of that artiſt, they being greatly ſuperior, in every reſpect, to his engravings. The B. may refer to both the names of Beham; and if it be objected, that the die can have no reference to either of his names, I have only to anſwer, that the ſame may be ſaid of the tablet uſed by Marc Antonio, with which he frequently marked his engravings, without his monogram, or any other means of diſtinction. In imitation of Marc Antonio, his maſter; Beham may have adopted the dies, and uſed them occaſionally without any letter, as he did his tablet.

If we conſider all theſe plates as engraved by Beham, he will appear to have been a very excellent artiſt, and one of the ſuperior ſcholars of Marc Antonio, whoſe ſtyle of engraving he imitated with great ſucceſs. His drawing is correct and maſterly; his heads are characteriſtic, and the other extremities of his figures well marked.

I ſhall, however, diſtinguiſh the ſeveral plates, mentioning only a few under each mark.

And FIRST, thoſe marked B. B. F. The *four Evangeliſts*, middling ſized upright plates. Hieronimus Cock excud. 1551. Fine impreſſions of theſe plates are rarely ſeen.

SECONDLY, thoſe marked with the letter B. upon the die: *Apollo cauſing the ſatyr Martias to be flead*, a middling ſized plate, length-ways, from Raphael.

Chriſt giving his charge to Peter, a ſmall plate, length-ways, from the ſame.

A *naval combat*, a large plate, length-ways.

A *landſcape*, with many animals lying round a tree; at the top of which appears a phœnix, ſetting fire to her neſt; with eight Italian verſes underneath; a ſmall plate, length-ways.

Four middling ſized *friezes*, length-ways, ornamented with feſtoons of flowers, and boys playing. RAPH. VRB. IN. Ant. Laſerii formis.

THIRDLY, thoſe with the die, without the letter:

Apollo and the Python, a middling ſized upright plate.

Apollo and Daphne, the ſame.

I do not in the leaſt heſitate in my own opinion, to attribute to this engraver,

graver, whoever he might be, all thoſe prints for the Cupid and Pſyche of Apuleius, which are uſually ſaid to be by Marc Antonio, but without any ſolid foundation. It is alſo, according to M. Heineken, exceedingly doubtful, whether they were deſigned by Raphael or not. He himſelf, however, ſeems to think they were not; but has not given his reaſons, they being reſerved for a future volume of his valuable work.

FRANCOIS JOACHIM BEICH or BEISCH.

Born, 1665. Died, 1748.

An excellent painter of landſcapes and battles, who was born at Ravenſburg in Swabia, and died at Munich, A. D. 1748, aged 83 years. He etched ſome few landſcapes from his own compoſitions.

MATHIAS BEITLER.

Flouriſhed, 1616.

This artiſt appears to have reſided at Augſburg; and it is poſſible he may have been a native of that place. He is cited by profeſſor Chriſt for ſeveral ſmall engravings of *foliage*, publiſhed at that city, A. D. 1616, which he mentions with ſome degree of approbation. See his cypher on the plate at the end of the volume.

B E K.

Flouriſhed,

An engraver little known in England, by whom we have, among other things, the portrait of *Peter Malmberg*, almoner to Charles XII. king of Sweden.

T. BELBRUILE.

Flouriſhed,

" I have ſeen," ſays Papillon, " by this artiſt ſome *ornamental flowers*, " engraved very delicately on wood; and I have a book, containing the *figures* " *of the Sibyls*, engraved on copper, by John Rabel, in which is a ſmall wood " cut, exceedingly well executed, by T. Belbrule. This book is dedicated " to Louiſa de Lorrain, wife to Henry the Third, king of France. Oppoſite " to the portrait of this Queen are ſome Latin verſes, compoſed by *John* " *Belbrulii Lemovicenſis Advocatus*, the brother of the preſent artiſt, in honor " of J. Rabel."

STEFANO DE LA BELLA.

Born, 1610. Died, 1664.

This excellent artiſt was born at Florence, A. D. 1610. His father was a goldſmith; and he himſelf began to work at his father's buſineſs. But whilſt he was learning to draw, in order to perfect himſelf in that profeſſion, ſome

ſome of the prints of Callot fell by accident into his hands; with which he was ſo delighted, that he prevailed upon his father to permit him to apply himſelf to engraving; and he became the diſciple of Canta Gallina, who was alſo the inſtructer of Callot. De la Bella, at firſt imitated the manner of Callot. His abilities ſoon began to manifeſt themſelves; and as, by degrees, he acquired a facility in the handling of the point, he quitted the ſtyle in which he only ſhone as an imitator, and adopted one entirely his own, which in freedom and ſpirit is ſaid even to have ſurpaſſed that of his fellow diſciple.

He went to Paris, A. D. 1642, where he formed an acquaintance with Iſrael Silveſtre, then newly returned from Rome; and he was much employed by Henriete, the uncle of Silveſtre. Some time after, Cardinal Richelieu engaged him to go to Arras, and make drawings of the ſiege and taking of that town by the royal army; which drawings he engraved at his return. He alſo went to Holland, where, it is reported, he ſaw ſome of the prints of Rembrant Gerretſz, and attempted to imitate them; but finding he did not ſucceed to his expectations, he dropped that deſign, and continued to purſue his own manner, as moſt ſuitable to his genius.

After abiding ſome conſiderable time at Paris, his family affairs obliged him to return to Florence; where he obtained a penſion from the great duke, and was appointed to inſtruct the prince Coſmus, his ſon, in the art of deſign. Being ſubject to violent pains in the head; his life was rendered very uncomfortable by this cruel diſorder, which at laſt put an end to it, A. D. 1664, when he was only 54 years of age.

The free and maſterly etchings of this excellent artiſt are well known; and the high eſtimation they are generally held in, by the beſt judges of their merit, renders it unneceſſary for me to ſay much in praiſe of them; and it would be ſtill more foreign from my purpoſe, to enter into that fruitleſs diſpute, which has exerciſed the pens of ſome able foreign writers, namely, whether the works of Callot or De la Bella poſſeſs the greater merit. For my own part, I ſee no reaſon to compare them together; eſpecially if it be true, as I conceive it is, that the excellence of De la Bella conſiſts in the freedom of his point, and the lightneſs and elegance of his figures; and of Callot, in the clearneſs and perſpicuity of his deſigns, the arrangement of his groups, and the firmneſs of his outline.

De la Bella drew very correctly, and with great taſte. His works manifeſt much genius, and vaſt fertility of invention. The fire and animation, which appears in them, compenſates for their ſlightneſs; and we may reaſonably expect to find them ſlight, when we are told, that he engraved 1400 plates. The limits of this work will admit but of very few; and firſt the following, in which he has imitated the ſtyle of Callot:

Six views of Livourne, middling ſized plates, length-ways.

Several ſets of *ſhipping*, &c. the ſame.

Add to theſe,

A *holy family*, the Virgin is repreſented ſeated under a tree, and Joſeph is reading in a book.

Several *madonas*, &c.

The *repoſoir*, a large plate, length-ways: it is very difficult to find a good impreſſion of this print.

The *view of Pont-Neuf* at Paris, a large plate, length-ways. The firſt impreſſions of this plate were taken before the weathercock was added to the ſteeple of St. Germain l'Auxerrois.

St. Proſper, a middling ſized plate, length-ways, ſaid to be a very ſcarce print.

A ſet of five ſmall ovals, in which he has repreſented *Death carrying away perſons of various ages.*

Death mounted on the ſkeleton of a horſe, riding furiouſly into a battle, a ſmall plate length-ways.

Parnaſſus, a middling ſized upright plate, a ſcarce print.

The *rock*, another ſcarce print, the ſame ſize as the foregoing.

A *book of ſtudies*, for drawing.

Several ſets of *animals.*

A ſet of *beggar-men, women*, &c.

A variety of ſets of *hunting, ſhipping, landſcapes, ornaments*, &c.

JAMES BELLANGE.

Flouriſhed,

A French artiſt, who flouriſhed towards the latter part of the laſt century. He learned the principles of drawing from Claude Henriet, a painter of very moderate abilities. I find no account of the parentage of our artiſt: but it appears that he was a native of Chalons, and eſtabliſhed at Nancy. He ſeems to have acquired ſome honorary title, as his plates are often inſcribed *Bellange, eques.*

Baſan ſays of him, that "he was a bad painter, and worſe engraver. In "his etchings, which are from his own compoſition," adds the ſame author, "we find much fire, more caprice than judgment, little correction, and a "very bad taſte in the engraving." If theſe obſervations be true in ſome few inſtances, I think I may confidently aſſert, that they are too harſh upon the whole. I have now before me a ſmall upright plate by this artiſt, etched from a deſign of his own. It repreſents the *Virgin with the infant Jeſus.* The ſtyle of engraving, however ſingular, is by no means deſtitute of merit; his drawing appears to me to be incorrect, rather from affectation, than want of knowledge; the whole figure of the child is well executed; there is, indeed, an awkwardneſs in the turn of the figure of the Virgin; and the character of her head is childiſh, and deſtitute of that dignity, which is requiſite for this holy perſonage. His etchings, in general, are ſlight, but free, and often maſterly. The naked parts of his figures he finiſhed with ſmall dots, made by the graver, to harmonize the roughneſs of the ſtrokes left by the aquafortis. I ſhall only mention the following by this artiſt; becauſe his works are by no means uncommon:

A *holy family*, with St. John and St. Catherine, a large upright plate.

The *reſurrection of Lazarus*, a middling ſized upright plate.

A *dead Chriſt*, ſupported on the knees of the Virgin, a ſmall upright plate.

Chriſt carrying the croſs, a large plate, length-ways, &c.

J. A.

J. A. BELLANGER.

Flouriſhed,

If I underſtand Baſan, this gentleman was a modern connoiſſeur, who reſided at Paris. He deſigned and etched for his own amuſement. The ſame author ſpecifies two prints by him, namely, the *miracle of the loaves and fiſhes*, and the *ſchool of Athens*, both ſmall plates, length-ways; and informs us, that he did ſeveral others from his own compoſition, in which, adds he, we diſcover great taſte, knowledge, and correction.

DU BELLAY.

Flouriſhed,

An engraver on wood, who flouriſhed about the middle of the laſt century. I have never ſeen any of his performances; Papillon ſpeaks of him in the following manner: "I make mention of Du Bellay, engraver on wood, not for the beauty of his works, but becauſe he had the honour of inſtructing, in this art, the famous Peter le Sueur, the elder. He alſo taught, at the ſame time, John Papillon my grandfather."

JAMES BELLI.

Flouriſhed, 1641.

This artiſt was a native of Chartres, but he appears to have reſided chiefly in Italy. From the ſtyle of his etchings, for they are little more than etchings, I ſuppoſe he was a painter. They are ſlightly executed, but with ſpirit, and often in a maſterly ſtyle. His drawing, however, is not correct, nor are the extremities well marked. We have ſeveral prints by him, from Annibale Carracci and other maſters; and the following perhaps from his own compoſitions:

Jupiter and *Juno*, a middling ſized plate, nearly ſquare.
Hercules and *Omphale*, the ſame.
Venus and *Adonis*, the ſame.
Diana and *Endymion*, the ſame. Theſe laſt are dated 1641.

BENAI.

Flouriſhed,

This is a name, which I have ſeen inſcribed upon ſome ſmall copies of the *labours of Hercules*, from John Sebald Beham. I inſert it, however, with caution; becauſe on one of theſe prints, namely where Hercules is repreſented ſtrangling the lion, I found the letters L. R. upon a ſtone at the bottom, which are ſaid to be the initials uſed by a very ancient engraver, named *Lubert Ruſt*. But according to all appearance, theſe prints are by no means ſufficiently old to be attributed to that artiſt.

J. F. BENARD.

Flouriſhed, 1672.

His chief employment ſeems to have been in the architectal and ornamen-

tal line, He engraved many of the plates of ornaments for Berain, which were publiſhed at Paris in a large folio volume, towards the end of the laſt century.

R. BENARD.

Flouriſhed, 1756.

A name I have ſeen affixed to ſome ſlight French prints, of little merit, by a very modern artiſt, who engraved in the ſtyle of P. Aveline, and they are dated 1756.

JOHN BAPTIST BENASCHI.

Born, 1636. Died, 1690.

This artiſt was a native of Piedmont, where he was born A. D. 1636. He was a diſciple of Pietro del Po. The works of Lanfranchi ſo greatly delighted him, that he applied himſelf aſſiduouſly to imitate them; and ſucceeded ſo well in his attempt, that his pictures have been miſtaken for the performances of that maſter. He is generally ſpoken of as a man of great genius; and the freedom and facility, which appear in his pictures, are highly commended. He died at Rome, A. D. 1690, aged 54. For his amuſement he etched,

A *holy family*, a middling ſized, upright plate, from Dominicus Cerini, who was his intimate friend.

F. BENASECH.

Flouriſhed,

A modern engraver as it ſhould appear; and, according to Baſan, an Engliſhman, by whom we have ſome *landſcapes*, after Vernet and other painters.

BENEDETTO, See CASTIGLIONE.

BENOIST.

Flouriſhed, 1760.

A modern engraver, by birth a Frenchman; but eſtabliſhed in London, where he died a very few years ſince. He chiefly confined himſelf to ſmall plates, which he executed in a neat ſtyle, though with little taſte. We have ſome *battles* by him, from deſigns of his own; and a few *portraits*, and *book plates*, of very little eſtimation.

J. BENSHEIMER.

Flouriſhed, 1680.

An engraver, whoſe employment appears to have been chiefly in the portrait line. A ſet of portraits of the *Electors of Saxony*, are by this artiſt. His uſual mark is I. B. the initials of his name.

GIULIO BENSI.

Born, Died, 1668.

A painter and artiſt of great eminence, born at Geneva. In the Abecedario he is ſpoken of with great commendation. According to Baſan, he etched ſeveral plates from his own compoſitions. He died, A. D. 1668.

JOHN BERAIN or BERRAIN.

Flouriſhed, 1670.

This artiſt was a native of France, and a deſigner, as well as an engraver. Conjointly with Chauveau and Le Moine, he drew and engraved the plates for a large work in folio, entitled *Ornamens du Peinture et de Sculpture, dans le Gallerie d'Apollon du Louvre, et dans le grand Apartement du Roy aux Tuilleries* : in Engliſh, " the Ornaments of Painting and Sculpture, which are in the Gallery of Apollo at the Louvre, and the great Apartment of the King at the Tuilleries." The ſtyle, in which theſe plates are engraved, is very neat; but ſtiff, and without much taſte; and the figures, which occaſionally occur, are by no means correct.

BERARDI.

Flouriſhed,

A modern Italian artiſt, whoſe chief employment ſeems to have been engraving portraits. I ſhall only mention three, which are from Piazetta; namely, the *portraits of that painter*, of *J. B. Albuzzi*, and of *G. B. Cignazelli*.

JOHN BERBE.

Flouriſhed,

An obſcure engraver, but of great merit. His works, which probably were very few, have eſcaped the notice of the generality of authors. Of what country he was a native, or where he reſided, I cannot ſay. His ſtyle of engraving is neat, and ſomething bordering upon that of Paul Pontius. I have ſeen by him,

A *holy family*, a middling ſized upright plate, arched at top, from Franciſco Franca.

A *Virgin* and *Child*, a ſmall upright plate, arched at top. In this print, which has no name of the painter, a bird is repreſented, coming from a cage to the infant Chriſt. It was publiſhed by T. Galle.

It is with caution, that I diſtinguiſh the works of this artiſt from thoſe of John Baptiſt Barbe, ſpoken of in a former page. The name on the abovementioned prints is evidently *Berbe*; and the ſtyle of engraving, though in ſome reſpects ſimilar to that of Barbe, yet, on the whole, appears to me to manifeſt a ſufficient difference to juſtify this diſtinction.

NICHOLAS BERCHEM, or BERGHEM.

Born, 1624. Died, 1683.

This excellent artiſt, a native of Haerlem, was born, A. D. 1624.

He received inſtructions in the art of painting from ſeveral very eminent maſters; and it was no ſmall addition to their fame, that Berghem was their ſcholar. The charming pictures of cattle and figures, by this admirable maſter, are juſtly held in the higheſt eſtimation. He has been ſingularly happy, in having many of them finely engraved by John Viſſcher, an artiſt of the firſt rank; of whom an account will be given hereafter. Bercham died, A. D. 1683, aged 59.

We have ſeveral etchings by the hand of this maſter, which are much more finiſhed and determined, than one generally expects to find from the point of the painter. They are executed in a fine, bold, maſterly ſtyle; and the animals, which form the chief part of them, are finely drawn. From the beautiful etchings of this great artiſt, John Viſſcher ſeems to have formed that admirable ſtyle, in which he engraved the copies from his pictures mentioned above. I ſhall notice the following by Berchem:

A *boy ſeated on an aſs, ſpeaking to another boy*, who holds a pair of bagpipes; a middling ſized plate, length-ways.

A *boy playing on a flute, and a girl ſpinning*, with cows and ſheep in the fore-ground, dated 1652; a middling ſized, upright plate, with four others, which complete the ſet.

A *woman waſhing her feet in a brook, and a man behind her leaning on a ſtick*; with various animals, and a ruin, in the back-ground; a ſmall plate, length-ways.

Two cows lying down, and a third ſtanding up, with a fine landſcape back-ground, a ſmall plate, length-ways.

A ſet of four ſmall plates, length-ways, of *animals*; in one of which is repreſented an *aſs ſtanding, and other animals lying down.*

A variety of other ſmall prints of *cows, oxen, ſheep, goats*, and other *animals*, equally beautiful.

The author of the Abecedario has made a ſtrange miſtake, with reſpect to this artiſt, miſled by his mark or cypher, which is compoſed of a B. with a C. upon the ſtroke at the top; he calls him Cornelius Berchem. Florent le Comte has gone ſtill farther, and made two artiſts of this name; one, Nicholas, the celebrated cattle painter; the other, Cornelius, who, ſays he, painted landſcapes; and ſome plates are done from his pictures, marked with his name; but they are, however, etched by John Viſſcher. The latter aſſertion is as groſs an overſight, as the former. See his mark on the plate at the end of the volume. The C. ſtands for *Claus*, the common abbreviation of *Nicholas*, as we ſhall ſee hereafter in ſeveral other inſtances.

PETER BERCHET.

Born, 1659. Died, 1720.

A native of France, who ſtudied, as a painter, under La Foſſe. In the year 1681 he came into England, and worked under Rambour, a French painter of architecture; and afterwards was employed by ſeveral of the Engliſh nobility. The ceiling of the Chapel of Trinity College, Oxford, was painted by him; and the ſtair-caſe, at the houſe of the Duke of Schomberg in London, &c. His paintings are ſpoken of with ſome degree of praiſe. He alſo

amuſed

amuſed himſelf with the point. I have ſeen by him a ſpirited etching, from a compoſition of his own, repreſenting a figure of *St. Cecilia in the clouds*, playing upon the violin, and ſurrounded by angels. This plate was a ticket of admittance to a concert at St. Bride's Church, Fleet-Street, on Monday, November 23, 1696.

We have alſo etched by him, from his own deſigns, ſome *children playing*, &c. but none of them are of any great conſequence.

His laſt performance, a Bacchanalian picture, to which he is ſaid to have affixed his name, the day before he died, in the year 1721, he being then 61 years of age.

NICOLAS VANDER BERG or BERGH.

Flouriſhed, 1764.

According to Baſan, this artiſt reſided at Antwerp, and etched ſeveral plates from Rubens; among others, the portrait of *Juſtus Lipſius*, a ſmall upright plate; a portrait of a *religious perſon*, half length, before a crucifix, the ſame ſize, &c. He uſually marks his plates N. V. D. Berg.

P. VAN DER BERGE.

Flouriſhed,

Apparently a Dutch artiſt, and probably a painter. He appears, at leaſt, to have etched the greater part of his plates from his own deſigns. The moſt conſiderable work, that I have ſeen by him is, a folio volume of prints, entitled *Theatrum Hiſpaniæ*, or views of the towns, palaces, &c. of Spain; publiſhed at Amſterdam without date; but, according to all appearance, theſe plates were executed towards the end of the laſt century. They are ſlightly etched, in a clear, determined ſtyle, but very ſtiff; yet ſufficiently finiſhed to convey a good idea of the places they repreſent, and of which they appear to be juſt copies. The figures which are introduced to enliven the views, are very incorrectly drawn, and as indifferently engraved.

He alſo engraved ſome portraits; but theſe are in a ſtiff, laboured ſtyle, without much taſte: among the reſt,

A *Jew Rabbi*, a middling ſized upright plate, with a Hebrew inſcription, marked "P. V. D. Berge ad vivum del. et fec."

I have alſo ſeen by him,

The *triumph of Galatea*, from Antony Coypel, a middling ſized plate, length-ways, which has much of that dry, taſteleſs ſtyle, in which P. Gunſt engraved.

BERGERS.

Flouriſhed,

A modern engraver, by whom we have the portrait of the *prince* and *princeſs* of *Pruſſia*, &c.

BERGHEM.

BERGHEM. See BERCHEM.

JOHN DE BERGMAN.

Flouriſhed, 1490.

He was, ſays Papillon, a native of *Olpe*; he engraved one hundred and eighteen prints on wood, for a book, entitled, *Stultifera Navis*, or the Ship of Fools; the firſt edition of which is ſuppoſed to have been printed, 1490; the ſecond is dated 1494. I wiſh my author had produced his authority for this article; and eſpecially, becauſe he afterwards ſays, *Stultifera Navis* by Sebaſtian Brant, after James Locher, with one hundred prints, publiſhed 1490, is a very ſcarce book. Theſe prints are uſually attributed to S. Brant, or Brand; but without foundation; for, ſays M. Heineken, Sebaſtian Brand was a doctor, not an engraver; and Locher was a poet, not a painter. This miſtake aroſe from Florent le Comte, who miſunderſtood Marolles. where he cites in his catalogue the book of S. Brand.

JOHN GEORGE BERGMULLER.

Flouriſhed,

A native of Germany, and according to M. Heineken, a painter as well as an engraver; but I have never ſeen any of his works.

BERGQUIST.

Flouriſhed,

A modern artiſt, but of no great eminence, who appears to have reſided at Stockholm, where at leaſt ſome of his portraits were publiſhed. I ſhall only notice by him, the portrait of *Andre Geringius*, Paſtor de Betna; another, of *Eric Geringius*, at Stockholm.

HIERONYMUS BERLLARMATO.

Flouriſhed, 1536.

This artiſt, ſaid to have been a native of Italy, is cited by Papillon, who informs us, that he had ſeen a *geographical chart* of Mercator, engraved on wood, which, continues he, is entitled, *Chorographia Tuſciæ*, and dedicated to Signior Valerio Orſino, at Rome, A. D. 1536. Its ſize is three feet and an half in length, and two feet five inches in breadth, French meaſure, and is cut on four blocks. At the bottom is the dedication, with ſome Latin verſes, and the name of the engraver ſubſcribed, *Hieron. Berllarmato.* It is, adds he, well engraved; but the names of the towns and places occaſion ſome confuſion, becauſe the letters are not exactly cut.

SOLOMON BERNARD.

Flouriſhed, 1550 to 1580.

This ingenious artiſt is commonly called *Le Petit*, or Little Bernard; but for

for what reaſon, I cannot diſcover, unleſs it be becauſe his engravings are uſually very ſmall. He appears to have been a native of France; and his chief reſidence was at Lyons, where he worked conſiderably for the bookſellers, not only at that place, but at Tournay and Roville. The engravings I have ſeen by him are all on wood, deſigned with ſpirit, and executed in a very clear, neat ſtyle. His works prove him to have been a man of much genius, and fertility of invention. His moſt eſteemed performance is the ſet of prints for the Bible, which were publiſhed at Lyons, at different times.

The mark D. B. is generally attributed to this maſter; but profeſſor Chriſt obſerves, that he ſees no reaſon why the D. ſhould be ſuppoſed to belong to him, becauſe his baptiſmal name was certainly Solomon.

SAMUEL BERNARD.

Born, 1615. Died, 1687.

A native of France, born at Paris, 1615. He was a painter in miniature; and ſometimes engraved for his amuſement. We have but few prints by him; and thoſe have no great merit to recommend them. His drawing is incorrect, eſpecially in the extremities of his figures. His draperies are ſtiff and heavy; and a conſtant want of harmony hurts the general effect of his performances. They are executed neatly enough, with reſpect to the mechanical part of the engraving, being etched and retouched with the graver, and ſoftened with dots upon the lights.

Bernard died 1687, aged 72.

Among his beſt prints, the following are uſually mentioned.

Attila frighted by a viſion, on which he abandons the ſiege of Rome: a middling ſized plate, length-ways, from Raphael.

Aſtyanax diſcovered by Ulyſſes in the tomb of Hector, a large plate, length-ways, from Sebaſtian Bourdon.

The portrait of *Louis du Garnier*, a ſmall upright plate.

A. BERNARD.

Flouriſhed,

A native, I preſume, of France; at leaſt, great part of his works appear to have been done there. He was an engraver in mezzotinto; but his performances have very little to recommend them in any reſpect.

Baſan mentions the following:

A *nativity*, from Rembrandt, a middling ſized, upright plate; and a *landſcape*, from John Forreſt. He alſo ſcraped ſeveral portraits: among the reſt, that of *Triſtan de la Baume, Archeveque d'Auch.*

D. BERNARD.

Flouriſhed, 1720.

A name ſubſcribed to ſeveral Bible plates, engraved from the deſigns of Picart, in folio, which were publiſhed at Amſterdam, 1720. All theſe plates are ſo very indifferent, in every reſpect, that they are by no means worth the trouble of deſcribing.

JOHN MARTIN BERNIGEROTH.

Flouriſhed, 1746.

A modern artiſt, who appears to have reſided chiefly at Leipſic, in Saxony; and perhaps he was a native of that place. His principal employment appears to have been the engraving of portraits, which he performed in a clear, neat ſtyle, bearing ſome ſmall reſemblance to that of Houbracken; but he never nearly equalled that excellent artiſt.

Some of the *portraits* in a quarto publication, entitled, *Portraits Hiſtoriques des Hommes illuſtres de Dennemark*, dated 1642, are by him: alſo the portrait of *Tycho Brahe*, dated 1743.

JOHN BENOIT BERNIGEROTH, brother to the above-mentioned artiſt, was an engraver; and both of them ſons of MARTIN BERNIGEROTH, who is cited by M. Heineken as an engraver alſo.

GIOVANNI LORENZO BERNINI.

Born, 1598. Died, 1680.

The ſon and ſcholar of Pietro Bernini, the famous ſculptor. He is cited by M. Heineken as an engraver; but I do not recollect to have ſeen any of his works.

JOHN BERNYNCKEL.

Flouriſhed,

An artiſt little known; but whoſe works poſſeſs ſome merit. From his manner of engraving, I ſhould ſuppoſe he was a diſciple of the Sadelers; for he has imitated their ſtyle, and not without ſucceſs; though he never equalled them in that great requiſite of the art, correctneſs of outline. Among other prints, engraved by him, is a ſmall upright oval plate, repreſenting the *adoration of the ſhepherds*, from Hans or John Van Achen; to which he ſigns his name, Joan. Bernynckel.

LUCAS BERTELLI.

Flouriſhed,

An ancient engraver of no great eminence, who appears from the ſtyle of his works to have flouriſhed towards the end of the ſixteenth century, and was moſt probably an Italian. He worked entirely with the graver, in a manner much reſembling that of Cornelius Cort; but from whom he learned the art of engraving is by no means certain. Nor are his works of ſufficient conſequence to leave us much to regret upon that head. I have ſeen by him ſome ſmall upright plates, repreſenting *ſeveral ſubjects of hunting*, to which he ſigns *Lucæ Bertelli f.*

A ſet of plates, in which is ſhown *the follies of love.*

He alſo engraved from the pictures of *Michael Angelo Buonerota, Titiano, Corregio*, &c.

Of the ſame family perhaps with this engraver were HORATIO and FERRANDO BERTELLI, both printſellers, if not engravers; and they alſo appear

to

to have been cotemporary with him. The former however certainly flouriſhed about 1588; and to the other is attributed the entry of the prince of Savoy into Turin.

CHRISTOFANO BERTELLI.

Flouriſhed,

This artiſt appears to me to have been of the ſame family with Lucas Bertelli, mentioned in the preceding article; and, as far as I can judge from the ſtyle of the prints engraved by him, lived at or near the ſame time. He worked entirely with the graver, but in a ſtiff, mannered ſtyle, without much merit; and his drawing is very incorrect. I ſhall only mention,

A large upright plate, arched at top, repreſenting the *Virgin* and *Child*, with St. Sebaſtian, St. Helena, and St. Auguſtine. Joſeph is depicted ſleeping. It is ſigned, "per me Chriſtofano Bertelli."

A large upright plate, where the *Virgin* and *Child* are repreſented appearing to St. Francis and St. Sebaſtian, from Correggio.

Another plate, of the ſame ſize, in which is repreſented the *Virgin* and *Child*, with St. George, &c. from the ſame painter, marked as above.

Donato Bertelli is alſo cited by Le Comte, as the engraver of a ſet of portraits of the *Popes* and *Cardinals*; but theſe prints I never ſaw.

J. BERTERHAM.

Flouriſhed, 1696.

An obſcure engraver, who adopted the ſtyle of Francois de Poilly; but he has by no means ſucceeded in his imitation. His drawing is exceedingly defective; and the mechanical part of the engraving is executed in a ſtiff, laboured manner, without effect or harmony. He appears to have reſided at Bruſſels; but whether he was a native of that place or not, I cannot take upon me to ſay. I ſhall only notice a ſmall upright plate, repreſenting *St. Roch* and other figures, without any painter's name, and ſigned, "J. Berterham ſculp. Brux. 1696."

CHARLES BERTRAM.

Flouriſhed, 1758.

He publiſhed in the year 1758 a work, entitled, *Britannicarum Gentium Hiſtoriæ Antiquæ Scriptores tres*, to which he prefixed a *frontiſpiece* etched by himſelf, from a compoſition of his own. It has no merit, either with reſpect to the deſign or the engraving, to recommend it. He has ſubſcribed it, "C. B. inv. et ſc. 1758." He alſo etched a large *map* for the ſame book.

P. BERTRAND.

Flouriſhed,

A modern engraver of portraits, but of no great eminence. Among others, we have by him the portrait of *Pope Clement the Tenth*, &c.

L. M. BESNART.

Flouriſhed,

An engraver on wood, cited by Papillon, who mentions with great diſapprobation ſome ſmall prints by him, for a maſs-book.

AMBROGIO BESOZZI, or BEZUTIUS.

Born, 1648. Died, 1706.

A painter of great eminence, born at Milan 1648. He worked ſome time under Gioſeffo Danedi, called Montalti, and afterwards went to Rome, where he ſtudied from the antiques and the pictures of the greateſt maſters; and, at laſt perfected himſelf in the ſchool of Ciro Ferri. His great excellency conſiſted in painting architecture, friezes, imitations of baſs-relieves, and other decorations. He died at Milan, A. D. 1706, aged 58 years. He etched ſome few plates, and among them the following:

The *apotheoſis* of a princeſs, the buſt of which was engraved by Bonacina, a middling ſized upright plate, from Ceſare Fiori.

JOHN BETTES.

Born, Died, 1570.

An artiſt mentioned by the Hon. Mr. Walpole, as a painter, as well as an engraver. He was brother to Thomas Bettes the painter. Fox in his Eccleſiaſtical Hiſtory tells us, that John Bettes performed a *pedigree* and ſome *vineats* [vignettes] for Hall's Chronicle, and ſpeaks of him, in 1576, as then dead.

PIETRO BETTINI, or BETINI.

Flouriſhed, 1681.

An Italian artiſt, and, if I miſtake not, a painter; but of no great eminence. By him we have ſome few etchings, which are very ſlight and incorrect. I ſhall only mention the following: *Chriſt appearing to Peter after his reſurrection*, from Dominicus Campellus, a ſmall upright plate, arched acutely at the top, marked, "Pietriſs Betinus del. et ſculp. 1681." The *martyrdom of St. Sebaſtian*, from the picture of Dominichino, which is in St. Peter's church at the Vatican, a large upright plate, arched at the top.

CAJETANUS BETTOLI.

Flouriſhed,

A name of a modern artiſt, which I found ſubſcribed to a ſlight ſpirited etching of the *death of St. Joſeph*, after Franceſchini. From the ſtyle and freedom of this etching, I ſhould ſuppoſe Bettoli was a painter.

F. VAN BEUSEKOM.

Flouriſhed,

The name of an obſcure engraver, affixed to the portrait of *Ant. le Brun*, from a picture painted by. A. V. Hulle.

JAMES BEUTLER.

Flouriſhed, 1593.

An engraver, who, according to profeſſor Chriſt, was a native of Ravenſburg. He is ranked in the claſs of artiſts, diſtinguiſhed by the name of little maſters, becauſe the plates which he engraved were chiefly very ſmall. His mark is I. B. the initials of his name. Great care muſt be taken not to confound him with James Binck, John Burgmair, and ſeveral other German artiſts, who flouriſhed nearly at the ſame time, and uſed the ſame mark. The engravings by this maſter were publiſhed about the year 1593.

J. BEXTERHAM.

Flouriſhed,

An engraver of no great eminence, who appears by his works to have flouriſhed about the latter end of the laſt century, or the beginning of the preſent. He ſeems to have been chiefly confined to portraits; and, I believe, worked for the bookſellers only. His plates are executed with the graver, without any aſſiſtance from the point; however they are not worth ſpecifying particularly. If he was not a native of Bruſſels, it appears from his works, that he reſided there; for he uſually ſigns his name, *J. Bexterham fec. Brux.*

M. BEYLBROUCK.

Flouriſhed, 1713.

I have not been able to procure any account of this artiſt; but, I believe, he reſided in England. I have ſeen a middling ſized upright print by him, repreſenting the *death of Dido*, from Sebaſtian Bourdon, which is dedicated to the duke of Devonſhire by James Grame, the publiſher. It is dated 1713. The engraving is executed in a neat, ſtiff ſtyle, without effect, and the figures are very indifferently drawn. From the ſtrong reſemblance it bears to the manner of engraving, adopted by Scotin, it ſeems not improbable, but that the latter might have received inſtruction from the former.

CLAUDE BEZARD.

Flouriſhed,

An engraver on wood, cited by Papillon, who mentions a large print as executed by him, but has not ſpecified the ſubject.

P. BIAND.

Flouriſhed,

From the ſtyle, in which the etchings ſigned by this name are executed,

they appear to be the works of a painter. They are ſlight and incorrect; but, at the ſame time, very ſpirited, and prettily compoſed. I ſhall only notice *ſeveral Bacchanalian figures*, repreſented upon a vaſe, a ſmall plate, length-ways. I have inſerted this name here, becauſe it is ſo perfectly written upon the etching above mentioned, which I found, with two or three others by the ſame maſter, without any name, among a large miſcellaneous collection of old prints at the Britiſh Muſeum; but I really believe the engraver is the ſame with Peter Biart, who alſo wrote his name Biard (of whom the reader will find an account under BIART) the N. being written by miſtake for the R. However, I own there is ſome ſmall difference between the ſtyle of the etchings marked as above, and thoſe marked Biard: the latter ſeem to approach rather nearer to the manner of Tempeſta; but this I leave to the judgment of my readers.

SEBASTIAN BIANCHI.

Flouriſhed,

An obſcure engraver, whoſe works have nothing to recommend them, more than their antiquity; they ſeem to have been performed in the ſixteenth century. I ſhall only mention a ſmall upright plate, repreſenting the *emblems of our Saviour's ſufferings*, with angels and ſeraphs, &c. It is executed entirely with the graver, in a coarſe, bad ſtyle. The drawing and effect are equally reprehenſible. It is ſigned, *Sebaſtiano Bianchi Fec.*

PAOLO BIANCHI.

Flouriſhed, 1670.

An engraver of portraits, whoſe chief employment ſeems to have been for the bookſellers. He worked principally with the graver, in a ſtiff, taſteleſs ſtyle, ſufficiently neat, but without much effect. I ſhall only notice the following: "*Flavio Chigi Nep. Alex.* 7 *Card.* 1633; in Priorato Hiſt. Leopold. vol. 2. *Luigi de Benevides Carillio*, 1678;" the ſame, vol 3, &c. He ſometimes put his initials only to his plates, as P. B. F. and at other times, the name at full length: the letter F. ſtands for *fecit*.

PETER BIART, or BIARD.

Flouriſhed, 1627.

A ſculptor of Paris, who is mentioned by Le Comte as the engraver of twelve plates; but the ſubjects of theſe plates are not ſpecified by him. Beſides ſome ſmall etchings, I have ſeen a middling ſized plate, length-ways, repreſenting an emblematical ſubject; into which the artiſt has introduced many figures. It is executed in a bold, ſpirited ſtyle, exceedingly like that adopted by Ant. Tempeſta; and it is ſubſcribed, "Petrus Biard fecit, 1627." Peter Biart left a ſon who was alſo a ſculptor, and flouriſhed in the reign of Louis XIII. See PETER BIAND mentioned in a former article, whoſe name I ſuſpect ſhould have been written Biard.

GEORGE

GEORGE BICKHAM.

Flouriſhed, 1709 to 1767.

A native of England, whoſe chief employment was engraving of writing, and he is ſpoken of in this line with great commendation. However, we have ſeveral portraits, and ſome few other ſubjects by him; but theſe do no credit to his graver. He retired to Richmond towards the latter part of his life; and in the year 1767, ſold part of his plates and ſtock in trade by auction. I ſhall only mention the following portraits:

George Shelly, a writing maſter, drawn by the engraver from the life, and dated 1709. *Sir Iſaac Newton*, &c.

GEORGE BICKHAM junior, the ſon of the above, was alſo an engraver; but he never excelled his father. To him, among a variety of other things, are attributed his own *portrait* and that of his *father*; both large prints, and very indifferently executed in every reſpect.

B I E. See BYE.

DE BIEVRE.

Flouriſhed, 1760.

A modern engraver of portraits, by whom, among others, is that of Carolina Matilda, queen of Denmark.

FRANCOIS BIGNON.

Flouriſhed, 1690.

A native of France. He was a painter; but, I believe, of no great eminence. He appears to be better known, at leaſt in England, as an engraver. His chief employment was in the portrait line. The greater part of his works he executed with the graver only; but ſometimes he called in the aſſiſtance of the point. Several of his portraits are ornamented with borders, containing little hiſtorical figures, &c. His ſtyle of engraving is ſufficiently neat, but ſtiff, cold and unharmonized; yet by no means deſtitute of merit. We have by him,

The portraits of the *plenipotentiaries*, preſiding at the peace of Munſter, on thirty-five quarto plates.

The portraits of the *illuſtrious perſonages of France*, from the pictures of S. Vouet, painted in the gallery of the *Palace Royal*. Theſe were engraved conjointly with Zachery Heince, and are dated 1690: large upright plates.

NICOLA BILLY.

Flouriſhed, 1762.

A modern engraver of portraits, and a native, I believe, of Italy. His works are, however, by no means excellent. He appears to me to have chiefly executed his plates with the graver, in a ſtiff ſtyle, without much taſte.

JAMES BINCK.

Flouriſhed, 1528.

This artiſt was a native of Cologne in Germany; but the time of his birth is not known. He is ranked in the claſs of *little maſters*, ſo called, becauſe their performances were generally very ſmall. The ſtrange confuſion of marks, among the artiſts of this period, makes it not only very difficult, but often impoſſible to attribute to each his due; and perhaps in no names more than thoſe, which have the letter B. for their initial.

I ſhall therefore give my opinion diffidently upon this head, making every diſtinction I can, and leave the reader to judge for himſelf.

It has been ſaid, that Binck reſided at Rome, and aſſiſted Marc Antonio Raimondi. It is certain, that he was in Italy, and engraved ſeveral plates, from the deſigns of Raphael; therefore, it is alſo highly probable, that he perfected himſelf in engraving, in the ſchool of that great maſter. But if all thoſe prints belong to him, which have generally been attributed to him, I ſhall not heſitate to ſay, that he received his firſt inſtructions from Albert Durer, or his pupils. If from any one of the latter, I ſhould ſuppoſe it to be Aldegrever, whoſe ſtyle he ſeems the neareſt to have imitated. His manner of engraving is not always the ſame; though his productions are generally very neat, and poſſeſs much merit. The nearer they approach to the imitation of the Italian artiſt, the better we find them, not only in freedom of execution, but alſo in the correctneſs of the drawing. His uſual mark is I. B. but another mark, namely, a cypher, compoſed of an H. a C. and a B. joined together, (which cypher is copied on the plate at the end of the volume) is attributed to him alſo; and I think with great juſtice, becauſe that mark appears on a print, which he certainly engraved from a compoſition of his own, and the ſtyle of the engraving as well as the dates agree exactly. He muſt not, however, be confounded with another artiſt, who engraved on wood nearly at the ſame time, and alſo uſed the laſt mark; nor with another more ancient engraver on copper and on wood, who marked his plates with an I. and a B. to which he added a bird. I ſhall only notice a few of this artiſt's engravings, diſtinguiſhing them by the marks. First, thoſe with the I. B.

An allegorical ſubject, a ſmall upright print, in which is repreſented *four women, forging a flaming heart upon an anvil*, from the emblems, ſays Baſan, of Bilibard Pyrckeimel. The letters of his name are intermixed with the date in this manner, "15 I. B. 29." This is much in the ſtyle of Aldegrever.

A very ſmall upright plate, on which is repreſented *two women and a man marketing together*, where the I. B. is on a tablet without any date.

Several ſmall upright prints, repreſenting the *cardinal virtues*, &c. without date, greatly in the ſtyle of John Sebald Beham.

A frieze, where *children are repreſented filling a tub with grapes*, a ſmall plate, length-ways, with the mark, and date above it, 1520.

Secondly, thoſe marked with the H. C. and B. joined together, which are alſo attributed to him.

A ſmall upright portrait, inſcribed, *Chriſtiernus II. Danorum Rex*, which is alſo graved in imitation of a wooden cut. It is well executed; and dated 1525.

A ſmall

A ſmall upright plate, repreſenting a *man habited in the German faſhion, with a ſcull hanging at his breaſt.* This has not only been conſidered as a portrait by Binck, but it has even been ſaid to be his own portrait; and given as ſuch by Sandrart; yet certainly without the leaſt foundation. It is an exact copy of an engraving of the ſame ſize, or nearly ſo, by Iſrael Van Meck, which was publiſhed, in all probability, long before the birth of Binck.

The *murder of the innocents*, a ſmall upright plate, with the mark, but no date, and in a ſtyle of engraving approaching near to the Italian manner.

A *ſoldier defending himſelf from Death, who has overthrown him*, a very ſmall upright plate.

St. Anthony. Only part of the figure is repreſented, a ſmall upright plate. Here the mark is varied; and it is I. C. B. without the croſs bar of the H.

To theſe I beg leave to add the following print: A figure of *Saturn*, ſtanding in an arch, devouring one of his children, a ſmall upright plate. This differs greatly, in the ſtyle of engraving, from any of the foregoing; and is much more bold, ſpirited and correct. It is executed entirely with the graver, as all his works were, in a free ſtyle, founded apparently on that of Marc de Ravenna. On a tablet is this inſcription, "JACOBUS BINCK Colonienſis fecit, 1530."

BINET.

Flouriſhed,

A modern engraver, in France, of no great eminence, by whom we have ſome *views*, &c. from Vernet and other maſters.

WALTER BINNEMAN.

Flouriſhed.

A very obſcure and indifferent engraver of portraits. He was moſt probably an Engliſhman. I am led to think ſo, becauſe I have never ſeen his name affixed to any but Engliſh heads. He flouriſhed apparently in the laſt century; but his works, which are very few, are ſcarcely worth noticeing. I ſhall only mention the following:

The portrait of *Chamberlaine*, an arithmetician, with ſome vile verſes in Engliſh underneath it, an octavo plate. Another *portrait*, without the name of the perſon repreſented, a ſmall upright plate, with four verſes underneath it, "*View here his ſhadow*," &c. ſubſcribed, *Walter Binneman ſculp.*

PETER BIORD.

Flouriſhed,

A name I found affixed to a ſlight etching, in the ſtyle of a painter, free, but incorrect, and the extremities poorly drawn. The ſubject, I believe, is *Cupid and Pſyche*; a woman is repreſented ſeated in a chariot, holding a Cupid upon her lap; two other Cupids are alſo repreſented with them. It is a ſmall upright plate, marked *Pet. Biord fec.* and the letters are reverſed upon the impreſſion.

PAUL

PAUL BIRCK.

Flouriſhed,

I have ſeen four ſmall upright plates, excluſive of a title, by this artiſt, on which are repreſented the *four elements* in circles, ſurrounded with ſuch ornaments, as appear to be patterns for goldſmiths and jewellers to work from; and theſe ornaments are relieved by a dark ground, in imitation of enamel. The figures, if not quite correctly drawn, are however executed in a very meritorious ſtyle. The manner of the engraving, which greatly reſembles that of De Brie, is performed entirely with the graver, and is rather ſtiff, and without effect. But, conſidering them as ornamental patterns, the effect was not of much conſequence. On the title, which makes a fifth plate, is the following inſcription, incloſed by an ornamental border: *Quatuor Mundi Elementa, Elegantibas figuris ſeu Imaginibus Artificioſa expreſſa.* PAULUS BIRCK. F. On ſome of the plates he ſubſtitutes the letters P. B. F. inſtead of his name, the F. ſtanding for *fecit*.

BIRCKART.

Flouriſhed,

If this artiſt was not a native of Prague in Bohemia, it appears by the ſignatures upon his plates, at leaſt, that he reſided there. By him, among many other things, we have ſome very large plates of *theatrical architecture*, with figures, executed entirely with the graver, in a very ſtiff, taſteleſs ſtyle. The name is affixed, *Birckart ſculp. Prag.* but no date. However, from the manner of the engraving, I ſhould ſuppoſe, that he flouriſhed towards the latter part of the laſt century. Baſan writes his name Birckaert, and attributes to him a print repreſenting the *martyrdom of forty Portugueſe Jeſuits*, after Bourguinon, &c.

PAUL BIRCKENHULT.

Flouriſhed,

We have by this engraver, among other things, a ſet of ſmall upright plates, repreſenting *ornamental trophies, with figures*, &c. chiefly executed with the graver, in a neat, ſtiff ſtyle. The title to theſe plates is, *Omnis generis Inſtrumenta Bellica*; to which he puts his name, "Paulus Birckenhult ſculp. et excud." But, on the plates themſelves, he ſigns the initials only, P. B. F. the F. ſtanding, according to the uſual cuſtom, for *fecit*. Judging from the manner of the engraving, I ſuppoſe he flouriſhed about the middle of the laſt century, and was perhaps a printſeller, as well as an engraver; at leaſt, we ſee he publiſhed theſe plates himſelf.

BARTOLOMEO BISCAINO.

Born, 1632. Died, 1657.

This young artiſt, whoſe early death is much to be lamented, was the ſon of Giovanni Andrea Biſcaino, a landſcape painter of ſome eminence. He was born at Genoa, and was inſtructed in the firſt principles of painting and deſign

deſign by his father; but afterwards perfected himſelf under Valerio Caſtelli. The early indications, which he gave of a ſuperior genius, were ſuch, that the greateſt expectations were formed of his future excellence. But he died, A. D. 1657, aged only 25 years. He has left behind him ſome few etchings, which are executed in a ſlight bold ſtyle, ſomething reſembling that of Caſtiglione; but ſtill more finiſhed and more determined. His figures are elegant, and finely compoſed, and drawn in a very maſterly manner. He has given both beauty and character to the heads; and the other extremities are generally correct, and marked with great ſpirit. I ſhall notice the following:

Moſes in the ark of bulruſhes, a ſmall plate, length-ways.
A *nativity with angels*, a ſmall upright plate.
The *wiſe men's offering*, the ſame ſize.
The *circumciſion of Chriſt*, the ſame.
A *Bacchanalian*, the ſame.
Several beautiful *madonas*, and other *devout ſubjects*, &c.

JOHN DE BISCHOP, or BISKOP.

Born, 1646. Died, 1686.

An excellent artiſt born at the Hague, A. D. 1646. He is ſpoken of with great commendation as a painter; and his drawings from the great maſters are held in the higheſt eſtimation by the curious. In theſe he has ſucceeded ſo happily, as to preſerve with the greateſt exactneſs the ſtyle of the painter, whoſe picture he copied. But as an engraver he is moſt generally known; and his works are numerous. They are chiefly etchings, harmonized with the graver; and though ſlight, yet free, ſpirited and pleaſing. He gives a richneſs to the colour, and a roundneſs to the figures, far beyond what is uſually done with the point, ſo little aſſiſted by the graver. His figures, in general, are well drawn; but in a mannered, rather than a correct ſtyle. The extremities, indeed, are not always well marked, or his heads equally expreſſive or beautiful. It is ſaid of him, that he owed his excellency to his own genius alone, having never ſtudied under any maſter, by whoſe inſtruction he might have been benefited. He worked chiefly at Amſterdam, where he died, A. D. 1686, aged 40 years. I ſhall notice the following prints by this artiſt:

Chriſt and the Samaritan woman, a large upright plate, from Annibale Carracci.

Joſeph diſtributing corn to the Egyptians, from Bartholomew Breenberge, a large plate, length-ways, with many figures.

The *Martyrdom of St. Laurence*, its companion, the ſame, from the ſame.

A large book of *deſigns*, from the greateſt maſters.

A book of *ſtatues*, &c.

It is to be obſerved, that the mark uſed by this maſter is a cypher, compoſed of a *J.* and an *E.* joined together in the manner repreſented on the plate at the end of the volume. He affected to Latiniſe his name, ſubſtituting *Epiſcopius* for *Biſchop*, or, as we call it in Engliſh, *Biſhop*; and for this reaſon has joined the *E.* with the *J.* inſtead of the *B.*

BONAVENTURA BISI.

Died, 1662.

We muſt not wonder, if we find an artiſt even in the gloomy retirement of a monaſtery; nay, conſidering the leiſure time, which people devoted to a monaſtic life muſt often have, it is rather ſurpriſing that we do not meet with artiſts among them more frequently. For the arts, conſidered abſtractedly as an amuſement only, have often been found to poſſeſs charms, ſufficient to repay the labour, which is neceſſary for the attainment of them. But an exalted genius ſeems as if it could not brook the confinement of a ſolitary cell; for at the time, when nearly all the learning of Europe was ſhut up in the boundaries of the monaſtic walls, one would have expected much greater and more frequent exertions of literary genius, from thence, than has appeared. It is the ſame with the artiſt, as with the poet or the orator, if he does not feel the ſubject, which he treats upon, within his own breaſt, he cannot poſſibly reach the feelings of another. Biſi was a man of great abilities, and, according to ſome authors, a monk of the order of St. Francis. He was the diſciple of Lucio Maſſari; and his chief excellence lay in copying, in miniature, the pictures of Corregio, Guido, Titian, and other maſters, which he finiſhed with aſtoniſhing beauty and elegance. He died, 1662; but his age is not known. For his amuſement he etched ſome few plates, from Parmegiano, Guido, &c. I ſhall only notice the following, which was probably from his own deſign. A *holy family*, with Elizabeth and St. John, a ſmall upright plate, dated 1631, and marked F. B. B. F. This is the uſual method, in which he marked all his plates. Some read theſe letters, "Franceſco Bonaventura Biſi fecit;" whilſt others, inſtead of the word Franceſco, ſubſtitute that of *Frater*, which is Latin for *Brother*, the common appellation, by which the monks and other eccleſiaſtics addreſs one another; and this laſt is the moſt generally received interpretation.

BIURMAN.

Flouriſhed,

A modern engraver of *portraits*, and chiefly, I believe, for the bookſellers.

J. BLACKMORE.

Flouriſhed, 1771.

A modern Engliſh engraver in mezzotinto, by whom we have ſeveral portraits, after Sir Joſhua Reynolds and other maſters; among the reſt is that of *Samuel Foote* the player, dated 1771. This plate is exceedingly well ſcraped, and a very fine likeneſs of that facetious perſonage

JOHN BLAGRAVE.

Born, Died, 1611.

An excellent mathematician. He was the ſecond ſon of John Blagrave, of Bulmarſh-Court, in the County of Berkſhire. The former part of his education

education he received at Reading, from whence he removed to St. John's College, Oxford. When he quitted the Univerſity, where he did not long reſide, he retired to Southcote-Lodge, and devoted his time to ſtudy, his genius chiefly leading him to the ſcience of mathematics. He alſo reduced his ſtudies to practice, and gave to the public the fruit of his labours. He was a man of a benevolent diſpoſition; and his judicious charities are ſtill remembered at Reading with gratitude. One eſpecially is too ſingular to be omitted in this place. Annually on Good Friday, he appointed the churchwardens of the ſeveral pariſhes in that town, to chooſe three maidens of fair character, each of which had lived three years in her place, and to bring them to the town hall, where, before the mayor and aldermen, they caſt dice; and ſhe, who is ſo fortunate as to throw the higheſt number, is preſented with a purſe containing ten pounds, and attended by the other two maidens who loſt the caſt. The year following, the maidens, who loſt the caſt the year before, come again, with a third added to them, and throw again. But if any one is ſo unfortunate, as to looſe three throws, ſhe cannot caſt a fourth time, but is excluded from the benefit of the charity. Mr. Aſhmole, who gives a full account of this cuſtom, adds: "It is lucky money; for I never "heard, but that the maid that had the ten pounds ſuddenly got a good huſ-"band." Mr. Blagrave died at his houſe near Reading, Auguſt 9, 1611, and was interred, near his mother, in the church of St. Laurence in that town. His principal works are the following: A Treatiſe on *the Making and Uſing the Familar Staff.* The *Aſtrolabium Uranicum generale.* The Art of *Dialing*, and the *Mathematical Jewel.* This laſt is his greateſt and moſt eſteemed performance. It was printed in 1585, at London, with this note in the frontiſpiece: "By John Blagrave of Reading, gentleman, and well-willer to the "mathematics, who hath cut all the prints or pictures of the whole with his "own hands." They are wooden cuts and neatly executed. Where he has not put his name at length, it is thus abreviated, "I. BLAG. SCULP."

C. J. BLAKE.

Flouriſhed, 1775.

A young lady of diſtinction, who for her amuſement etched the portrait of her uncle, *Sir Francis Blake Delaval*, in the year 1775.

BLAKEWELL.

Flouriſhed,

He was, I believe, a printſeller; at leaſt, his name is affixed to ſeveral mezzotintos, as the publiſher. He alſo is ſaid to have engraved in mezzotinto himſelf; and among others, the portrait of *Henrietta Maria*, the queen of Charles the Firſt, is attributed to him.

JAMES BLANCHART, or BLANCHARD.

Born, 1600. Died, 1638.

A painter of ſome eminence, born at Paris, A. D. 1600. After being

inſtructed in the firſt principles of painting in his own country, he went to Italy, where he acquired ſuch a habit of colouring, that, at his return, he was honoured with the appellation of the French Titian. According to Florent le Comte, he etched ſeveral plates from his own compoſitions.

BLANCI.

Flouriſhed,

A name ſubſcribed to ſeveral portraits; among the reſt, to that of *Flavius Chigi*, in Gualdo's Hiſt. Leopold. part 2nd. He worked, I believe, chiefly for the bookſellers.

CHRISTOPHER BLANCUS.

Flouriſhed, 1600.

I know not what country gave birth to this engraver, if he be not a German. It appears from his works, that he reſided ſome time at Rome. He worked with the graver only, and imitated, though but indifferently, the ſtyle of Cherubino Alberti; yet, in ſome plates of his from Spranger, he ſeems to have followed that of John Muller; with no better ſucceſs. I ſhall only notice by him a *holy family*, accompanied by angels, half figures, from Spranger, dated 1595. The portrait of *Michael Angelo Buonarota*, marked, "Chriſtophorus Blancus faciebat, 1612."

JOHN PAUL BLANCUS.

Flouriſhed, 1628.

This artiſt was probably a relation of Chriſtopher Blancus, mentioned in the former article; but he did not follow his manner of engraving. He ſeems chiefly, if not entirely, to have applied himſelf to etching, which he executed very ſlightly, in a heavy indifferent ſtyle. The mechanical part is neither clear nor neat; and the drawing of his figures is by no means to be commended. I have ſeen by him, among other pieces, an *emblematical print*, from C. Stores, a middling ſized plate, length-ways, marked Jo. Paul Blancus incid. and *Chriſt praying in the garden*, a middling ſized upright plate, dated 1628, without any painter's name.

BLEAVIT.

Flouriſhed,

An obſcure artiſt, whoſe employment ſeems to have chiefly been engraving of portraits. Among others by him, is that of *Rene des Cartes*, the philoſopher.

PETER VAN BLEEK, or BLEECK.

Born, Died, 1764.

Van Bleek was a painter, but, I ſuppoſe, of no great eminence; for I find no account of him. He was probably of Dutch extraction; but he reſided

reſided at London. His father's name was apparently the ſame as his own; for he generally ſubjoins the word junior to his ſignature, which can be of no uſe, but for the ſake of diſtinction. His engravings are all in mezzotinto; and, though he never roſe to any ſuperior excellency in the art, there are ſome of them, which are clearly ſcraped, and poſſeſs great merit. There was R. Van Bleek, a painter; for we find his *portrait* from a picture of his own, engraved by Peter Van Bleeck, and dated 1735. I ſhall notice by this artiſt, the portraits of *Griffin* and *Johnſon*, in the characters of Tribulation and Ananias, a middling ſized upright plate. The portrait of *Mrs. Cibber*, in the character of Cordelia; and the portrait of *Mrs. Clive*, in the character of Phillida, a middling ſized upright plate. It is remarkable, that he ſigns this plate, "P. Van Bleeck, junior, pinx. et fecit;" and adds the date 1735, becauſe we have the ſame compoſition, engraved in mezzotinto by Faber, without any variation in the figures or back ground, and of the ſame ſize, reverſed, and dated 1734. The portrait of *Rembrandt Gerretſz*, a ſmall upright plate, from a painting by that maſter.

J. G. BLECKER, or BLEKER.

Flouriſhed, 1638.

He was a painter; but in what degree of eſtimation his pictures were held, I know not. We have ſome etchings by him, as well from his own compoſitions, as from thoſe of other maſters: among the reſt, a *crucifixion*, with the three Maries and St. John, at the foot of the croſs, and two angels in the air, weeping; a middling ſized upright plate, after Cornelius Poelembourg. The Lyſtrians attempting to ſacrifice to Paul and Barnabus, a middling ſized plate, length-ways, from the ſame, dated 1638.

CORNELIUS BLECKER, or BLEKER.

Flouriſhed, 1638.

This engraver (who, I ſhould ſuppoſe from the ſtyle of his etchings, was alſo a painter) was apparently of the ſame family, and perhaps a near relation of J. G. Blecker, mentioned in the preceding article; and we find they both flouriſhed at the ſame time; but the works of this artiſt are by no means equal to thoſe of the former, They are ſlight, incorrect etchings, chiefly *landſcapes*, into which he has introduced hiſtorical ſubjects: as, the meeting of Abraham's ſervant with Rebecca, &c. He has worked upon the etching to harmonize it (eſpecially upon the heads of his figures) with the point of the graver, ſcratching upon the copper, in a ſtyle ſomething like that which Worlidge afterwards adopted; but he has by no means ſucceeded. His landſcapes are generally ſmall plates, length-ways. One of the beſt prints I have ſeen of this maſter is a view of an *inn yard*, with a waggon, and a horſe ſtanding by it eating; a ſmall plate, length-ways.

SAMUEL BLESSENDORF.

Flouriſhed,

A Swediſh artiſt of ſome eminence. He flouriſhed, according to Baſan, in

in the laſt century. His chief employment ſeems to have been in the portrait line. His plates are generally ſmall, and very neatly finiſhed. By him we have the portrait of *Charles XII.* of Sweden, a ſmall upright plate. Many other portraits of the illuſtrious perſonages of Sweden, Denmark, &c.

CONSTANTINE BLESSENDORF, brother to the above artiſt, alſo an engraver of portraits.

F. VAN BLEYSWICK.

Flouriſhed, 1746.

This artiſt, like thoſe immediately preceding, was an engraver of portraits. His plates, in general, are ſmall, and neatly finiſhed, but without much taſte. His principal work, I believe, was part of the plates for the collection entitled, *Portraits Hiſtoriques des Hommes illuſtrees de Dannemark*, dated 1746, 4to.

BLOEM. See BLOOM.

A. BLOEM.

Flouriſhed, 1674.

An engraver of no great eminence, a native, I believe, of Germany. Among other things, he engraved the portraits, views, plans, battles, &c. for a book entitled, *Hiſtoria di Leopoldo Ceſare*, in folio, publiſhed at Vienna, A. D. 1674. They are all etched, and retouched with the graver, in a ſlight, heavy ſtyle.

ABRAHAM BLOEMART.

Born, 1567. Died, 1647.

Sandrart informs us, that this excellent artiſt was born at Goricum, A. D. 1567; whilſt Houbraken and others have placed his birth in the year 1564. The firſt author, however, is moſt generally followed. His excellency as a painter is too well known to need a repetition here, even if it were not foreign to the plan of this work to mention him under that character. Some ſlight, maſterly etchings are attributed to him, which are executed in a manner imitating drawings with a pen, from his own compoſitions. He alſo publiſhed ſome ſpirited claro-ſcuros, the outlines of which, contrary to the uſual cuſtom, were not cut on blocks of wood, but etched upon copper. Of this kind are two large prints by him, repreſenting *Moſes* and *Aaron*, both ſitting figures. His name is not always ſubſcribed at full length, either at the bottom of the prints executed by his own hand, or of thoſe where he only made the deſign, and the engraving was performed by other artiſts. It is often thus, *Ab. Bl. in.* or thus, *A. Bl.* or thus, *A. Bloem.* And to a ſmall upright etching of a ſingle figure, repreſenting *Juno*, which belongs to a ſet, it is put thus, *A. Bloem. fe.* the A. being joined together with the B. in a cypher.

Abraham Bloemart reſided chiefly at Utrecht, where he probably died A. D. 1647, aged 80 years. He left four ſons, who were all of them artiſts; but

but the moſt famous was Cornelius the youngeſt, of whom we ſhall ſpeak in a ſucceeding article.

FREDERIC BLOEMART.

Flouriſhed, 1620.

Was the ſon of Abraham Bloemart, mentioned above. He worked chiefly, if not entirely, from the deſigns of his father, and imitated his ſtyle in his etchings and claro-ſcuros. He appears to have made, conjointly with his father, a large drawing book, conſiſting of figures, animals, landſcapes, &c. He alſo engraved ſome plates entirely with the graver, in a bold, free ſtyle. His neater performances in this laſt ſtyle, though they be not equal to thoſe of Cornelius Bloemart his younger brother, do him no ſmall honour, as an artiſt. To his engravings he frequently ſubſcribed the initials of his name, with thoſe of his father's, in the following manner: *A. Bloem inv. F. B. filius fecit*; and frequently the initials F. B. in Roman letters alone. I ſhall mention, beſides the claro-ſcuros above ſpoken of, the following, all from his father's deſigns:

Several ſets of *landſcapes*, chiefly ſmall plates, length-ways.

The *four elements*, repreſented by ſingle figures, ſmall upright plates.

St. John preaching to the people, a ſmall upright plate.

St. Marcellinus preaching, a large upright plate.

St. Francis praying, with a crucifix before him, and a *landſcape back-ground*, a middling ſized, upright plate.

A ſet of ſmall *landſcapes*, length-ways, *cottage ſcenes*, *out-houſes*, &c. dated 1620.

HENRY and ADRIAN BLOEMART were both ſons of Abraham Bloemart, and painters. They are alſo mentioned as engravers; but as their works are not ſpecified, I can make no reference to them; for I freely confeſs, I never ſaw any prints to which either of theſe names was affixed.

CORNELIUS BLOEMART.

Born, 1603. Died,

This great artiſt, according to De Piles, was the youngeſt ſon of Abraham Bloemart. The moſt generally received opinion is, that he was born, A. D. 1603; though ſome ſay, 1606. However, all agree, that Utrecht, where his father chiefly reſided, was the place of his birth. The firſt principles of drawing and painting he learned from his father, but his natural inclination for the art of engraving was ſo powerful, that he applied himſelf wholly to the purſuit of it. He firſt ſtudied under Criſpin de Paſs, an engraver much more famous for the neatneſs, than the good taſte of his works. Not ſatisfied with what he learned from this artiſt, he went to Rome, in order to perfect himſelf from the works of the greateſt maſters. And in that city (where the far greater part of his engravings were made) he died at a very advanced age.

The manner of engraving, adopted by this excellent artiſt, appears to me to be not only quite original, but the ſource, from which we may trace that ſtyle, in which the greateſt and beſt French maſters excelled: thoſe I mean,

who

who worked with the graver only. He covered the lights upon his diſtances, and the other parts of his plates, which required tinting, with great care. The lights, whether on the diſtant hills, trees, buildings, or figures, in the engravings prior to his time, had been left quite clear, and by ſo many white ſpots ſcattered in various parts of the ſame deſign, the harmony was deſtroyed, the ſubject confuſed, and the principal figures prevented from relieving with any ſtriking effect. By this judicious improvement, Bloemart gave to his prints a more clear and finiſhed appearance, than all the laboured neatneſs even of Jerom Wierix had been able to produce.

He drew correctly; but from his ſtyle of engraving, which was executed entirely with the graver, the extremities of his figures are heavy; and his heads are not always equally beautiful or expreſſive. With reſpect to the mechanical part of the works, few indeed have excelled him, either in clearneſs or freedom of execution. His great fault, however, is want of variety. The naked parts of his figures, the draperies, and the back-ground, are equally neat, and engraved preciſely in the ſame manner. Hence the effect is flat, and the fleſh, for want of ſufficient diſtinction, appears cold and ſilvery. His works are juſtly held in high eſtimation. They are very numerous, and many of them difficult to be procured. I ſhall only notice the following; the firſt impreſſions of ſome of which are very rare.

The *chaſtity of Joſeph*, a ſmall upright plate, from Blanchart.

The *adoration of the ſhepherds*, a large plate, length-ways, from Raphael.

The *ſame ſubject*, a middling ſized plate, from Pietro de Cortona.

The *holy family* of the *ſpectacles*, ſo called, becauſe Joſeph holds a pair of ſpectacles in his hand, a middling ſized upright plate, from Annibale Carracci.

Another *holy family*, from Parmegiano, a middling ſized, upright plate.

The *Virgin* and *Child*; the child is ſleeping; a middling ſized circular plate, from Guido.

St. Luke painting the Virgin and Child, a middling ſized upright plate, from Raphael.

St. Peter raiſing Tabitha from the dead, a middling ſized print, length-ways, an admirable print, from Guercino. Gerſaint and others, have miſtakingly called this print the *death of the Virgin*.

St. Marguerita, leaning on a pedeſtal, and ſetting her foot upon the dragon, a ſmall upright plate, after Annibale Caracci.

The *four fathers of the church*, from Abraham Bloemart, a large upright plate.

Chriſt appearing to St. Ignatius, the ſame ſize, from the ſame painter.

Meleager preſenting the boar's head to Atalanta, a ſmall upright plate, from Rubens.

Several *prints for a miſſal*, after Ciro Ferri and other maſters.

A ſet of ſmall prints length-ways, of *ruſtics*, &c. from Abraham Bloemart.

A ſet of *heads*, from the ſame.

A variety of other ſubjects, from different painters; many of them equally eſtimable.

JOHN FRANCIS VAN BLOEMEN.

Born, 1656. Died, 1740.

A painter of landſcapes, whoſe works are held in the higheſt eſtimation.

He is called by the Italians HORIZONTI, or ORIZONTI, from the delicate manner in which he painted his diſtances. He was born at Antwerp, 1650; but as he reſided chiefly in Italy, he is generally conſidered as an Italian artiſt; and in that country he died, A. D. 1740, aged 84. By him we have five ſmall etchings, which he probably made for his amuſement. They are *perſpective views*, apparently near Rome. Four of them are middling ſized upright plates; and there is one ſmaller plate, length-ways. Baſan has confounded this artiſt with Peter Van Bloemen, his brother, who was a painter, and, according to M. Heineken, etched ſome plates alſo. I have never, to the beſt of my recollection, ſeen any of them.

BLOKHUYSEN.

Flouriſhed,

A name affixed to ſome portraits; among the reſt, to that of *Proſper Alpinus*.

A. DE BLOIS.

Flouriſhed, 1720.

An engraver of no great eminence, who flouriſhed towards the latter part of the laſt century. His employment was chiefly, I believe, in the portrait line. There are, however, other ſubjects engraved by him; among the reſt, part of the plates for a work entitled, *Figures de la Bible*, in folio, from the deſigns of Picart and others, publiſhed at Amſterdam, 1720. The portrait of *Antonius a Leeuwenhoek*, prefixed to his works, publiſhed in quarto, A. D. 1695, engraved by De Blois, is ſufficiently neat; but very ſtiff and taſteleſs. There was a De Blois, who was an engraver in mezzotinto; among other prints by him is the portrait of *Nell Gwynn*.

MICHAEL LE BLOND.

Born, Died, 1650.

A Dutch engraver, who reſided at Amſterdam. He is one of thoſe artiſts, who are diſtinguiſhed by the name of *little maſters*, from the ſmallneſs of their works. His chief employment appears to have been ornamental figures and foliage, &c. for goldſmiths, jewellers, and chaſers. He worked entirely with the graver, in a very neat ſtyle; which, as Baſan juſtly obſerves, greatly reſembles that of Theodore de Bry. Michael le Blond died at Amſterdam, A. D. 1650. His cypher, which is compoſed of an M. with a ſmaller B. under it, ſee copied on the plate at the end of the volume. I ſhall only notice a few prints by this artiſt: namely,

St. Jerom, ſeated at a deſk writing, in a ſmall circle hardly as large as a ſhilling, with an ornamental border, and his name at length, dated 1610.

Some *dancing figures*, in a ſmall oval, ſurrounded by an ornamental border, marked "M. Blondus, 1612."

Some very ſmall circles, wherein *death is repreſented with people of various ranks.*

Suſanna and the elders, a very ſmall upright oval plate.

JAMES CHRISTOPHER LE BLOND, or BLON.

Born, Died, 1740.

This artiſt was born in Flanders; and, according to Baſan, he went to Italy, where he ſtudied under Carlo Maratti; but his genius being admirably well adapted for mechanics, and his head continually full of ſchemes of various ſorts, he cannot be ſuppoſed to have employed as much time, as was requiſite to acquire any great perfection, in the arts. He, however, diſcovered a method of printing mezzotinto plates in colours, ſo as, in ſome faint degree, to imitate the pictures, of which they were copies. In this manner he executed, in England, ſeveral large plates, from pictures of the greateſt maſters; and diſpoſed of the prints by lottery: but thoſe who obtained the prizes, appear not to have held them in any very great eſtimation. He made known the manner, in which he performed theſe plates, in a publication entitled, *Coloritto*, or the harmony of colouring in painting, reduced to mechanical practice, under eaſy precepts and infallible rules. And the book was printed in French and Engliſh. Finding this ſpecies of engraving did not ſufficiently anſwer his purpoſe, he ſet on foot a project for copying the cartoons of Raphael in tapeſtry, and made drawings from the pictures for that purpoſe. Houſes were built, and looms erected, at the Mulberry Ground at Chelſea; but the expences being too great, or the contributions not equal to the firſt expectations, the ſcheme was ſuddenly defeated, and Le Blond diſappeared, to the no ſmall diſſatisfaction of thoſe, who were engaged with him. From hence he went to Paris, where, Baſan informs us, he was in the year 1737; and in that city he died, 1740, in an hoſpital. The prints, which he produced, certainly poſſeſs ſome merit, excluſive of their novelty; but, in general, the colours are flat and dirty; the effect is neither ſtriking, nor judiciouſly managed; and the drawing is frequently very incorrect, eſpecially in the extremities of his figures.

Among his portraits, which are the only prints of his that I ſhall ſpecify, are the following: *George II. king of England, Louis XV. king of France, Cardinal Fleury, Antony Vandyck*, &c.

JAMES BLONDEAU.

Flouriſhed, 1670.

I believe this engraver was a Frenchman, and perhaps learned the art of engraving from Cornelius Bloemart, whoſe ſtyle he ſeems chiefly to have followed. It is certain, however, that he lived at that time, and engraved ſome of the plates from the pictures of Pietro da Cortona, in the palace of Pitti, at Florence. The reſt were executed by Bloemart, Spierre, Clouet, and others. Blondeau worked entirely with the graver, in a ſtyle, as before obſerved, much like that of Bloemart; but he by no means equalled that artiſt, either in the freedom of the mechanical part of the engraving, or the

the correctneſs of the outline. His prints, in general, are cold and ſilvery, without much effect; and the extremities of his figures are heavy, and frequently incorrect. I ſhall only mention by him,

The *martyrdom of St. Laurence*, from Pietro da Cortona, a middling ſized upright plate.

The *crucifixion of Chriſt*, a middling ſized upright plate, from Ciro Ferri.

JEAN FRANCOIS BLONDEL.

Flouriſhed, 1740.

An artiſt of great eminence, a native of France. He publiſhed ſeveral large folio volumes of Architecture; ſome of the plates for which he etched himſelf. Alſo the deſcription of the entertainments given by the city of Paris, A. D. 1740, at the marriage of Madam Louiſe Elizabetn of France, with Don Philip, infant and high admiral of Spain. The plans and elevations of the *fire-works*, *temporary buildings*, &c. are chiefly his own engravings.

ABRAHAM BLOTELING, or BLOOTELING.

Flouriſhed, 1672.

This artiſt, a native of Amſterdam, deſigned as well as engraved. Whoſe ſcholar he was I cannot diſcover; from the ſtyle of his etchings, which have great merit, he appears to have frequented the ſchool of the Viſſchers. He came into England about the year 1672, or 1673, at the time the French invaded Holland; but he did not reſide here long. He not only etched, but alſo ſcraped, ſeveral mezzotintos, which were much eſteemed. Vertue informs us, that whilſt he was in England, he received thirty guineas for an etching of the duke of Norfolk. From hence he returned to Amſterdam, where, in all probability he died.

In the year 1685, he publiſhed at Amſterdam the *gems* of Leonardo Auguſtino, and etched the plates himſelf. I ſhall notice alſo,

Some ſmall plates, length-ways, of *hunting*, &c. "Bloteling fecit," etched in a free, ſpirited ſtyle.

A ſet of *lions*, from Rubens, ſmall plates, length-ways.

A ſet of *landſcapes*, ſmall plates, length-ways, from J. Van Ruyſdael, dated 1670.

The portrait of the *marquis de Mirabel*, a ſmall upright plate, from Vandyck.

The portrait of *admiral Kortenaer*, a large upright plate, from Bartholomew Van der Helſt.

The portrait of *D. Hieronymus Van Beverningh*, dated 1680, without the name of the painter. It was probably drawn by Bloteling himſelf.

The portrait of *prince Rupert*, after Lely, dated 1673.

The portrait of *Anthony earl of Shafteſbury*, who is repreſented ſitting, is ſaid by the Hon. Mr. Walpole to be one of the ſcarceſt prints of this artiſt.

Among his mezzotintos, I ſhall mention the following portraits only.

A clear, well-ſcraped head of the *earl of Derby*; and *Abraham Symonds*, from Lely, ſmall upright plates.

See his cypher, compoſed of an A. and a B. joined together (which he frequently uſed, when he did not put his name at length) on the plate at the end of the volume.

ROBERT BLYTH

Born, Died, 1783.

This engraver, whoſe merit was never very conſpicuous, died young, A. D. 1783, in London. His moſt capital performances are ſeveral ſlight etchings, from the beautiful drawings, with pen and ink, of John Mortimer, an artiſt, whoſe works are held in the higheſt eſtimation. Among Blyth's beſt prints may be reckoned, *the ſoldier's courtſhip*, a middling ſized plate, length-ways, and its companion, belonging to a ſet of four prints, entitled, *the life and death of a ſoldier*, and ſome circular groups of heads. In theſe laſt he was aſſiſted by Mr. Bartolozzi. *Caius Marius, reflecting on the ruins of Carthage*, and *Nebuchadnezzar, recovering his reaſon*, its companion: both middling ſized upright plates. *Homer reciting his verſes to the Grecians*, a large plate, length-ways, &c.

FRANCIS VAN BOCHOLT

Flouriſhed,

A very ancient engraver on copper, and probably a native of Germany. *Matthias Quad* of Kinkelback, an author of the ſixteenth century, in his book intitled, *The Excellency of the German Nation*, ſpeaks of this artiſt, and informs us, that he was a ſhepherd of the country called Mons, in the Netherlands; and that he was the firſt inventor of engraving on copper. "His figures," ſays he, "however, though they are hard, appear to be "taken rather from nature than imagination." The opinion, that he was the inventor of engraving on copper is, with the greateſt juſtice, generally exploded, though indeed ſuch an artiſt is allowed to have exiſted, and with great appearance of truth. The prints which are marked with the letters F. V. B. are attributed to him. I cannot agree with the above mentioned author, that his figures have the appearance of being taken from nature: they are, in general, ſtiff, laboured copies, from the works of Iſrael Van Mecheln, and Martin Schoon. If, conſidering the antiquity of the prints attributed to Bocholt, the probability ſhould be urged of their being the originals, rather than the copies, a careful examination of them, and the works of the above-mentioned artiſts, will ſoon clear up the matter, I believe, beyond a doubt. The ſtyle, in which Iſrael Van Mecheln engraved, differed conſiderably from that adopted by Martin Schoon, in ſo much, that, without the leaſt diſtinguiſhing mark, their works may eaſily be ſeparated from each other. Yet the ſtyle of both theſe artiſts is laborioufly imitated by Bocholt, as continually as he copied from either of them. It ſeems to me, therefore, highly improbable, that the works of Bocholt ſhould be the originals, ſince this difference is ſo uniformly found in them, whenever they correſpond with thoſe of Iſrael Van Mecheln, or Martin Schoon.

But though he generally copied from the above-mentioned artiſts, yet there

are

are ſeveral engravings by him, apparently from his own deſigns. I ſhall mention, FIRST, the following from J. V. Mecheln, in which he has imitated the ſtyle of that maſter.

The *judgment of Solomon*, a middling ſized upright plate.

The *annunciation of the Virgin*, the ſame.

The *Virgin* and *Child*, in an arch, a ſmall upright plate.

SECONDLY, thoſe from Martin Schoon.

St. Anthony, carried into the air by dæmons, a middling ſized upright plate. J. V. Mecheln alſo engraved this ſubject; but this plate is copied from that of Martin Schoon; and his ſtyle of engraving is exactly imitated.

St. James reading, a ſmall upright plate.

St. Michael and the *dragon*, the ſame.

THIRDLY, thoſe that appear to be from his own deſigns.

A *friar behaving rudely to a young girl, who is defending herſelf with her diſtaff*, a ſmall plate length-ways.

Sampſon ſtrangling the lion, a ſmall upright plate.

Two men quarrelling in a nine-pin ground, a ſmall upright plate.

All theſe have the mark F. V. B. He alſo engraved a variety of other ſubjects, as well copies from the above maſters, as from his own deſigns. I ſhall only mention one more, namely, *St. George and the dragon*, with the mark, a ſmall upright plate, under which is written, in a very old hand, *Francis Van Bocholt.*

CHARLES VAN BOCKEL.

Flouriſhed,

A name mentioned by M. Heineken, as an engraver; but he has not ſpecified any of his prints. C. V. B. the initials of his name, according to the ſame author, are frequently ſubſcribed to his engravings. I have never ſeen any of his works.

G. BOCKMAN.

Flouriſhed, 1743.

A mezzotinto ſcraper; but of no great merit. He was, however, a painter alſo; and to a half ſheet print of *St. Dunſtan*, in which the ſaint is repreſented holding his croſier in one hand, and the tongs with which, (according to the lying legends of ſuperſtition,) he ſecured the devil by the noſe, in the other; he ſigns his name, to which he adds, *pinx. et fecit.* It is dated 1743. There are alſo ſeveral portraits of the late *duke of Cumberland*, and the portrait of *Thomas Chubb* the deiſt, &c. His mark, when he does not ſign his name at length, is a cypher compoſed of a G. and a B. which is copied on the plate at the end of the volume.

JOHN BOCKSBERGER.

Flouriſhed,

The name of a modern engraver, according to profeſſor Chriſt, whoſe initials

tials were an H. with a B. joined together in a cypher. He has unfortunately, according to his uſual cuſtom, omitted to ſpecify the works of this artiſt. I have never ſeen any prints by him.

NICOLAS BOCQUET.

Flouriſhed, 1601.

This engraver was, I believe, a native of France. As an artiſt, however, he cannot be ſpoken of with any great commendation. I have ſeen by him, *Adam* and *Eve*, a middling ſized upright plate, from Raphael. It is etched, and finiſhed with the graver, in a poor, thin ſtyle; and the drawing is incorrect, and totally deſtitute of that ſimplicity, which is the great characteriſtic of the painter.

St. Bruno, kneeling before a crucifix, a large upright plate, from Bon de Boullogne.

PETER BODART

Flouriſhed, 1723.

A modern engraver, who reſided ſome years ſince at Leyden, and probably was a native of that place. His works, however, are little known in England. I have ſeen by him a ſmall folio volume, entitled, *Les Principaux fondementes du Deſſein*, which was publiſhed at Leyden, 1723. This is a drawing book; and it conſiſts of a prodigious number of plates, ſuch as heads, hands, feet, whole figures, and groups of figures, &c. from the deſigns of G. Hoet. They are chiefly etched, and in a very poor, incorrect ſtyle. When he does not write his name at full length, he ſubſtitutes the initials, P. B. or P. B. F. the F. as uſual, ſtanding for fecit.

J. F. BODDECKER.

Flouriſhed,

I know not when, or where, this artiſt (for ſo I ſuppoſe he called himſelf) flouriſhed. I have only ſeen by him ſome few mezzotintos, very badly executed, in every reſpect. Among the reſt, a ſmall upright plate, repreſenting a *boy* and a *girl*, half figures, with flowers, from J. de Baen.

JOHN GEORGE BODENEHRS.

Flouriſhed,

A modern engraver of the German ſchool. The greater part of his family were artiſts. He was chiefly employed in the engraving of *portraits* for the bookſellers. Beſides the above-mentioned artiſt, M. Heineken enumerates the following, without ſpecifying their works: George Conrad Bodenehrs, Maurice Bodenehrs, Gabriel Bodenehrs, John George Bodenehrs the younger, John Gottfried Bodenehrs, and Gabriel Bodenehrs the younger; all of them engravers.

MARK BODERECHT.

Flouriſhed, 1739.

A native, I believe, of Germany, and an engraver in mezzotinto, by whom, among other things, we have the portrait of *Joan. Tho. Rauner*, dated 1739.

CHARLES FRANCOIS BOECE.

Flouriſhed,

A modern artiſt, mentioned by Baſan, without any reference to his country, or the place of his reſidence. By him we have ſeveral engravings. Among the reſt, a *woman holding a pot with coals, and a boy blowing*. The only light in the painting comes from the fire: from a picture of Rubens, in the Dreſden gallery. He alſo engraved ſeveral of the plates, from the pictures of different maſters, in the cabinet of the count De Bruhl, &c.

HUBERT BOEHM.

Flouriſhed,

A name mentioned by M. Chriſt, without any reference to his works, or the time in which he lived, excepting that he was a modern artiſt. I have never ſeen any of his engravings. According to the above-mentioned author, he uſed by way of mark, a cypher compoſed of an H. and a B. joined together, as expreſſed on the plate at the end of the volume.

GIOVACCHINO BOEKLAER, or BUECKLAER.

Flouriſhed,

This name is cited in the index of engravers, at the end of the Abecedario; and the artiſt, to whom it is attributed, is ſaid to have been a native of Antwerp, and a ſcholar of Peter Artſens, from whom he learned the art of engraving. I have never ſeen any of his works. Perhaps the name being falſely written, makes the only difference between this engraver and an artiſt called John Bocklein, mentioned by profeſſor Chriſt, who uſually marked his engravings in this manner, I. B. fe.

CORNELIUS BOEL.

Flouriſhed, 1611.

This artiſt was probably of Antwerp, and of the ſame family with Peter Boel the painter, who is ſpoken of in the next article. From the ſtyle of his engraving, which is chiefly with the graver, I ſhould ſuppoſe he had been inſtructed in the ſchool of the Sadelers. He worked in a clear, neat ſtyle; and his prints are by no means deſtitute of merit. We have, engraved by him, a ſet of ſmall oval plates for the *Fables of Otho Vænius*, with Latin, Engliſh, and Italian verſes, under them, which were publiſhed at Antwerp, A. D. 1608. I have alſo ſeen by him a middling ſized plate, length-ways, repreſenting the *laſt judgment*, which is ſigned, "Cornelius Boel fecit," without the name of the painter. It is probably from a compoſition of his own.

I believe

I believe this artiſt was in England; for the *frontiſpiece* to the large folio Bible, publiſhed by the royal authority, A. D. 1611, which is ornamented with figures and other decorations, and very neatly engraved, has his name inſcribed, *C. Boel fecit in Richmont*, 1611. He alſo engraved a portrait of *Henry prince of Wales*, in a ſmall oval, ſurrounded by an ornamental border. But his great work was the *battles of Charles the Fifth*, and *Francis the Firſt*, eight large plates, length-ways, from Antony Tempeſta.

PETER BOEL.

Born, 1625. Died, 1680.

An excellent painter of fruit, flowers, and animals, born at Antwerp, A. D. 1625. A diſciple of Snyders, whoſe widow he married. He went into Italy, where his uncle Cornelius de Wael reſided; and, in his return through France, was there greatly employed. He died, A. D. 1680, aged 55 years. There are ſome few ſlight, but ſpirited etchings, by this artiſt, from his own compoſitions, repreſenting *various animals*, &c.

CORYN or QUIRIN BOEL.

Flouriſhed, 1660.

This engraver was a native of Antwerp, and of the ſame family with the preceding artiſt. His works are chiefly etchings, which are executed in a very coarſe, heavy, incorrect ſtyle. The greater part of them are, I believe, contained in the collection of prints, from the pictures of the greateſt maſters, known by the name of *Tenier's Gallery*. They do not require to be particularized, as the book itſelf is very common. I have ſeen among other things by this engraver, a middling ſized plate, length-ways, repreſenting ſome *Dutch peaſants playing at nine-pins*, from Teniers. This artiſt has, in general, been careleſsly confounded with Cornelius Boel, mentioned above, but he never nearly equalled him in point of merit.

L. DE BOER.

Flouriſhed,

An obſcure engraver of portraits, by whom, among others, is that of *Quinkhard*, to which he ſigns his name L. de Boer.

C. F. BOETIUS.

Flouriſhed, 1753.

A modern German artiſt, who engraved ſeveral of the plates from the collection of pictures at Dreſden. The work is in two volumes, large folio, entitled, "Recueil d'Eſtampes, d'apres les plus celebres Tableaux de LA GALLERIE DE DRESDE." The firſt volume was publiſhed 1753, and the ſecond 1757.

MICHAEL

MICHAEL BOGNER.

Flouriſhed, 1487.

The name of a very old German artiſt, probably a goldſmith. The print, to which this name is affixed, I found in the collection of Dr. Monro. It is a ſmall plate repreſenting a coat of arms. The bearing is a wheel, and the creſt a wheel upon an helmet. The name Michael Bogner is written upon a ſcroll. It is executed entirely with the graver; and the ornamental part is white upon a black ground. On the ſpace, which divides the ornaments, is the date intermixed with the letters in the following manner:

A. D. 1487. J. A. C. This curious ancient engraving is three inches high, by one inch one fourth wide.

J. L. BOJAN.

Flouriſhed, 1670.

An ornamental engraver, who ſeems to have been chiefly employed by J. Berain, in the large works of ornaments, which he publiſhed. His prints, which are etched, and finiſhed with the graver, have, however, nothing very ſtriking to recommend them.

H. BOILING.

Flouriſhed,

An engraver in mezzotinto, mentioned by profeſſor Chriſt, who informs us, that ſome prints repreſenting *peaſants*, &c. were executed by him; and, that he often put the initials of his name only, H. B. I have never ſeen any thing by this engraver.

MARTIN DES BOIS.

Flouriſhed, 1691.

This artiſt was, I preſume, a native of France. By him we have ſeveral *frontiſpieces*, for books, after Louis Dorigny; and other prints from the paintings of Italian maſters, which were publiſhed by C. Paten, A. D. 1691. Theſe, however do him little credit.

ELIAS DU BOIS.

Flouriſhed, 1614.

The name of an artiſt, cited by Florent le Comte, who informs us, that he engraved the portrait of *Monſieur de Sully*; which print is dated 1614.

PETER DE BOIS.

Flouriſhed,

He is mentioned by Florent le Comte as an engraver of funeral proceſſions, monuments, &c. but none of his works are ſpecified.

ROBERT BOISSART.

Flouriſhed,

A name mentioned by Florent le Comte, as an engraver of portraits, and reſident in England; but I am not acquainted with his works.

L. BOISSEVIN.

Flouriſhed, 1623.

His chief employment was, I believe, that of a publiſher and a printſeller. However, it is thought, that he engraved alſo himſelf; and to him are attributed the following portraits: *Franc. Barberini*, cardinal; dated 1623. *Charles the Firſt*, and *Oliver Cromwell*.

S. DE LA BOISSIERE.

Flouriſhed, 1682.

This engraver, who, I ſuppoſe, was a native of France, is mentioned by Baſan, without any reference to the time or place of his birth. He tells us, that S. Boiſſiere (for ſo he writes his name) engraved "*the death of a prince, ſurrounded by his court*," a large plate, lengthways. I ſuſpect him to be the ſame with that artiſt, who engraved ſeveral of the plates for a large work in folio, entitled, *Les Edifices Antiques de Rome*, par Antoine Degodetz, Architecte, à Paris, 1682. To theſe plates he ſigns his name, De la Boiſſiere. They are neatly executed, but in a ſtiff, laboured ſtyle; and may be conſidered as the productions of patience rather than of genius.

BOISSIEUX.

Flouriſhed,

By this artiſt we have a conſiderable number of landſcapes, views, &c. Judging from the free, maſterly ſtyle, in which they are etched, I ſhould ſuppoſe he was a landſcape painter, and a man of great abilities. They are very ſlight, in general; but, at the ſame time, ſpirited. Some of them are apparently from his own deſigns; others are from various maſters. I ſhall only mention a ſet of ten landſcapes, ſmall plates length-ways, with this title: *Suite de dix Payſages*, gravé à leau forte, par Boiſſieux. If I miſtake not, this artiſt was a native of France. The Hon. Mr. Walpole mentions the name of Boiſſeau, as affixed to a plate for Aaron Hill's Hiſtory of the Ottoman Empire; this was probably a different engraver, though perhaps of the ſame family.

L. BOITARD.

Flouriſhed, 1760.

This engraver was a native of France. He frequently worked from his own compoſitions. His employment was chiefly for the bookſellers. He engraved in a neat though ſlight ſtyle, without taſte; and his drawing is, in general, very defective. Small figures he executed beſt; but even theſe are often

often faulty. Among his moſt eſtimable prints, may be reckoned thoſe which he engraved, for *Spence's Polymetis*; and a large plate repreſenting the *Rotunda at Ranelagh*, after Paolo Panini. He alſo engraved ſeveral portraits; among the reſt, that of *J. Brown*, the ſoldier, who diſtinguiſhed himſelf at the battle of Dettingen, *Elizabeth Canning*, &c. Boitard, who reſided chiefly in England, married an Engliſhwoman. He died at London ſome years ſince, leaving a ſon who followed his father's profeſſion, and a daughter.

RENE BOIVIN, or BOYVIN.

Flouriſhed,

This artiſt was a native of France, born at Anjou; but the year of his birth does not appear. The ſtyle of his engravings, however, in my opinion, ſufficiently teſtifies, that he flouriſhed towards the end of the ſixteenth century. His plates, in general, are executed with the graver only, in a manner much reſembling that of Cornelius Cort; but we have alſo ſome etchings by him. His works, though not held in the higheſt eſtimation, are by no means devoid of merit, eſpecially in the mechanical part of them. He handled the graver with much facility; and if, in good taſte, and correctneſs of drawing, he had equalled the command he had of that inſtrument, he certainly might have been ranked among the firſt maſters. In theſe great eſſentials he is defective, eſpecially in his drawing, which is very incorrect. The extremities of his figures, in particular, are poorly expreſſed. He ſometimes ſigned his plates with his baptiſmal name only, as *Renatus fecit*; but more generally with a cypher, compoſed of an R. and a B. in the manner expreſſed upon the plate, at the end of the volume. He engraved a great variety of prints. I can only mention a few of them.

An emblematical plate, repreſenting *the triumph of virtue*, with the defects of vice, a large print, length-ways, from *Rous. Florent*, marked Renatus fecit.

Suſanna and the elders, a middling ſized plate, length-ways, without any painter's name, marked with his cypher.

The plates for a work, entitled *Livre de la Conqueſte de la Toiſon d'or, per le Prince Jaſon de Teſſalie*; or The Book of the Conqueſt of the Golden Fleece, by the Prince Jaſon of Theſſaly. Theſe hiſtorical compoſitions, which are encloſed in ornamental borders, were deſigned by Leonard Thiri; and they are marked with the cypher of Boivin, whoſe name in the dedication is ſpelt Boyvin.

A ſpirited etching of a cottage yard, in which is introduced the departure of *Hagar and Iſhmael from the houſe of Abraham*, a middling ſized plate, length-ways, marked with his cypher.

Another etching, in which is repreſented *four banditti men robbing the cart of a peaſant*, a ſmall plate, length-ways, marked with the cypher.

MARIE L. A. BOIZOT.

Flouriſhed, 1762.

A modern engraver, a native of France, and pupil to Flipart. He reſided

at Paris, and engraved a variety of *domeſtic ſubjects* from Greuze and other maſters, alſo ſome *portraits*.

HANS or JOHN BOL.

Born, 1534. Died, 1593.

He was a native of Mechlin, where he was born, A. D. 1534. His genius leading him to the arts, he was at firſt inſtructed in painting by a maſter of no great repute, whom he ſoon left, and going to Heidelberg, employed himſelf in copying ſeveral pictures of the eminent artiſts. His ſubjects are chiefly landſcapes with animals; but he alſo ſometimes painted hiſtory, with no ſmall ſucceſs. We have by him a ſet of landſcapes, *views in Holland*, ſlightly etched, but in a ſtyle that indicates the hand of the maſter, they are middling ſized plates, length-ways, marked "H. Bol;" the H. and the B. are joined together in the ſtyle of a cypher, and they were publiſhed by Jerom Cock. A large plate, length-ways, in which is repreſented an *aquatic diverſion in Holland*: a man appears in a boat, catching at a gooſe, which is faſtened to a ſtring over the river, and a prodigious number of ſpectators are depicted upon the banks on each ſide.

Some circular prints, repreſenting *hiſtorical ſubjects*. I ſhall only mention two, namely, *the meeting of Jacob and Eſau*; and *the firſt interview between the ſervant of Abraham and Rebecca*: both very ſlight, but ſpirited etchings; and marked with his name as above.

I have ſeen alſo a ſlight, ſpirited etching, greatly in the ſtyle of thoſe by this artiſt. It is a ſmall ſea view, with ſhips. Over it is written DEN BRIEL; and at the right hand corner, *C. Bol fecit.* who was probably another artiſt of the ſame family.

FERDINAND BOL.

Born, 1611. Died, 1681.

A celebrated painter both of hiſtory and portraits. He was born at Dort, A. D. 1611, and educated at Amſterdam. In the ſchool of the celebrated Rembrant Gerretz, he received his inſtructions as a painter, and imitated the ſtyle of his maſter with no little ſucceſs, not only in his pictures, but in his engravings. Boi's etchings are bold and free. The lights and ſhadows in them are broad and powerful, which renders the effect very ſtriking; but they want that lightneſs of touch, and admirable taſte, which thoſe of Rembrant poſſeſs in ſo great a degree. Bol died at Dort, the place of his birth, A. D. 1681, aged 70.

Among his etchings, the following from his own compoſitions, are generally much eſteemed:

Abraham's ſacrifice, a middling ſized upright plate.

St. Jerom ſeated in a cavern, holding a crucifix, a ſmall upright plate, arched at the top.

A *philoſopher*, a half figure, holding a book, a ſmall upright plate.

NICCOLO BOLDRINI.

Flouriſhed, 1566.

An engraver on wood, who worked chiefly from Titian, and by ſome thought to have been the ſcholar of that great maſter. The time of his birth and death are equally unknown. I have ſeen by him a large upright print, cut in wood, which repreſents *Venus naked*, ſeated on a bank, holding Cupid, a ſquirrel appears behind upon the branch of a tree. The figures, back-ground, &c. are executed in a bold, free ſtyle, chiefly with a ſingle ſtroke; but there is ſome hatching in the deep ſhadows. It is marked *Titianus inv. Nicolaus Baldrinus Vincentinus inciaebat*, 1566.

IL BOLOGNA. See PRIMATICCIO.

IL BOLOGNESE. See GRIMALDI.

GIOVANNI BATISTA BOLOGNINI.

Born, 1611. Died, 1688.

This artiſt, a native of Bologna, was born, A. D. 1611. He was inſtructed in the principles of painting by Guido; and ſucceeded ſo well, in his ſtudies, that he became the favourite ſcholar of that excellent maſter. He imitated the ſtyle of Guido; and his works are held in general eſteem. He died, A. D. 1688, aged 77. We have ſeveral etchings by him from the compoſitions of Guido. They are ſlight, and often ſpirited, but by no means equal to thoſe, which were produced by Guido's own hand. Among his moſt eſteemed etchings may be reckoned the following:

The *murder of the innocents*, a middling ſized upright plate.

St. Peter receiving the keys, nearly the ſame ſize as the preceding.

A *crucifixion*, with St. John and the two Maries, ſtanding at the foot of the croſs, nearly the ſame ſize as the former.

Bacchus and Ariadne, a large print length-ways, engraved on three plates. Theſe are all from Guido.

BOETIUS ADAM A BOLSWERT, or BOLSUERD.

Flouriſhed, 1620.

This artiſt, an engraver and printſeller, eſtabliſhed at Antwerp, was the deſcendant of a family, who reſided at the city of Bolſwert in Frieſeland, from whence he derived his name. He commonly ſigns the prints engraved by him, with the firſt of his baptiſmal names, *Boetius*; but ſometimes he has ſubſtituted the ſecond, and omitted the firſt. Hence it is, that the generality of authors, on the ſubject of engraving, have run into a ſtrange miſtake, and made two artiſts of the ſame man; one named *Boetius*, the other *Adam*: the latter ſuppoſed to have been the father of the former. According to Baſan, *Boetius Adam a Bolſwert*, "who," ſays he, "is miſ-
"takenly mentioned as an engraver, becauſe we find upon ſeveral plates,
"*B. Adams*, or B. A. Bolſwert; or certain other marks, nearly reſembling
"them

" them, which Boetius ſometimes uſed. All of which in Flemiſh ſignify " Boetius the ſon of Adam." It is highly probable, that the father's name might be Adam; but that theſe ſignatures are to be interpreted according to Baſan's idea, is not ſo certain. Both names doubtleſs did belong to him; and accordingly, to a ſet of *twenty landſcapes*, engraved by him from Abraham Bloemart, he ſigns them at length thus, *Boetius Adam Bolſuerd ſculp.* By what maſter he was inſtructed in the art of engraving, does not appear. He worked with the graver only; the free, open ſtyle of the Bloemarts he imitated with great ſucceſs; and perhaps perfected himſelf in their ſchool. When he worked from Rubens, he altered that ſtyle; and his plates are neater, fuller of colour, and more highly finiſhed. I ſhall mention

FIRST, ſome of thoſe plates, wherein he has imitated the ſtyle of the Bloemarts.

A ſet of twenty *landſcapes*, from Abraham Bloemart, mentioned above; ſlight, ſmall plates, length-ways. I have ſeen them marked, Amſterdam, with the date 1664, which time perhaps they were republiſhed by a new proprietor.

The plates for a quarto book, entitled, *the Foreſt of the Hermits and Hermiteſſes of Egypt and Paleſtine*, from the ſame painter, publiſhed at Antwerp, A. D. 1619.

The *nativity of Chriſt*, a large upright plate, from the ſame painter, a very beautiful plate, dated 1618.

SECONDLY, the following from Rubens in a more finiſhed ſtyle:

The *reſurrection of Lazarus*, a large upright plate.

The *laſt ſupper*, the ſame, its companion. Baſan, ſpeaking of this print, ſays, that it proves by its beauty, and the knowledge with which it is engraved, that Boetius could ſometimes equal his brother Scheltius. It is certainly a very beautiful engraving; but I cannot help thinking, the compliment a little overſtrained; eſpecially if we look at the admirable *crucifixion* from Vandyck by Scheltius Bolſwert, at the ſame time.

SCHELTIUS A BOLSWERT, or BOLSUERD.

Flouriſhed, 1626.

This admirable artiſt was the brother of Boetius Adam a Bolſwert, mentioned in the preceding article. We have no other account of his family than what is there given; nor unfortunately any of himſelf, of the leaſt conſequence. The time of his birth and of his death, and the name of the maſter he ſtudied under, are equally obſcure. And though it is not likely, that the knowledge of theſe circumſtances could add to the fame he has ſo juſtly acquired, yet we naturally wiſh to know ſomething of the man, whoſe genius we admire; and of courſe every little anecdote concerning him becomes intereſting. Bolſwert worked entirely with the graver, and, I believe, never called in the aſſiſtance of the point. His general character as an artiſt is well drawn by Baſan, in the following words: " We have a large number of " prints, which are held in great eſteem, by this artiſt, from various maſ- " ters; but eſpecially from Rubens, whoſe pictures he has copied with all " poſſible knowledge, taſte and great effect. The freedom, with which

" this

" this excellent artiſt handled the graver, the picturesque roughneſs of etch-
" ing, which he could imitate without any other aſſiſting inſtrument, and the
" ability he poſſeſſed of diſtinguiſhing the different maſſes of colours, have
" always been admired by the connoiſſeurs, and give him a place in the
" number of thoſe celebrated engravers, whoſe prints ought to be conſidered
" as models by all hiſtorical engravers, who are deſirous of rendering their
" works as uſeful as they are agreeable, and of acquiring a reputation, as
" laſting as it is juſtly merited." He drew excellently, and without any manner of his own; for his prints are the exact tranſcripts of the pictures he engraved from. His beſt works, though not always equally neat or finiſhed, are always beautiful, and manifeſt the hand of the maſter. Sometimes we find his engravings are in a bold, free, open ſtyle: as, the *brazen ſerpent*, the *marriage of the Virgin*, &c. from Rubens. At other times they are very neat, and ſweetly finiſhed: as, the *crowning with thorns*, and the *crucifixion*, &c. from Vandyck. Indeed, I have generally obſerved, that his boldeſt engravings are from Rubens, and his neateſt from Vandyck and Jordans.

How greatly Bolſwert varied his manner of engraving appears from ſome prints, which, like the greater part of thoſe of his brother Boetius, bear great reſemblance to the free engravings of the Bloemarts, and to thoſe of Frederic Bloemart eſpecially; and form a part of the plates for a large folio volume, entitled, *Academie de L'eſpee*, by Girard Thibault of Antwerp, where it was publiſhed, A. D. 1628; and to theſe he ſigns his name, " Shel-
" tius," and ſometimes " Schelderic Bolſwert," adding the word *Bruxelle*. His name is uſually affixed to his plates in this manner, " S. A. Bolſwert;" but on the plate at the end of the volume may be ſeen a mark, attributed to him, which he is ſaid to have uſed, when he was not willing to ſign his name.

It is very neceſſary to caution the collectors of this maſter's works (thoſe eſpecially, who are not very converſant with them) that many of them have been copied in a very careful manner, ſo as eaſily to deceive the unſkilful. Some of theſe copies, as the *marriage of the Virgin*, from Rubens, &c. are by Lauwers. But thoſe, which are moſt likely to miſlead, are by Ragot, a French engraver, employed by Mariette the printſeller, who frequently meeting with the reverſes or counterproofs, from the prints of Bolſwert, gave them to the engraver; and he imitated them with the utmoſt preciſion. By this means the impreſſions from the plate copied come upon the paper the ſame way with the original. It is true, his name is uſually affixed at the bottom; but it is often cut off, and then the copy is not eaſily diſtinguiſhed from the original. Among other prints thus imitated by Ragot from Bolſwert, is *Chriſt crucified between the two thieves*; where the ſoldier is repreſented piercing his ſide, from Rubens.

Among the variety of eſtimable engravings by this great artiſt, I can only mention the few following:

The *brazen ſerpent*, a large plate, length-ways, from Rubens. Thoſe impreſſions are the moſt eſtimable, which have only the word *Antuerpiæ* at the right hand corner, without the name of *Giles Hendrix*, which was afterwards inſerted above it, and part of the ſmall circle over the arms is left white.

Abraham offering his ſon Iſaac, a large plate nearly ſquare, from Theodore Rombout.

The

The *education of the Virgin by Saint Anne*, a middling ſized upright plate, from Rubens. Thoſe impreſſions, without the name of Hendrix, are the moſt eſteemed.

The *marriage of the Virgin*, a middling ſized upright plate, from the ſame painter. Thoſe impreſſions are beſt, in which the word " Antuerpiæ" is not added to the name of Hendrix.

The *nativity of Chriſt*, a middling ſized upright plate, from the ſame, firſt publiſhed by Martin Vanden Enden.

The *adoration of the wiſe men*, a middling ſized upright plate, from the ſame. The good impreſſions of this plate alſo, have the name of Vanden Enden.

The *feaſt of Herod*, in which is repreſented the daughter of Herodias, preſenting the head of John the Baptiſt to her mother, a large plate, length-ways, from the ſame.

The *miraculous draught of fiſhes*, a large print, length-ways, on three plates, from the ſame.

Chriſt crowned with thorns, a large upright plate, from Vandyck. An admirable print. With the name of Vanden Enden.

A *crucifixion*, where a figure appears preſenting the ſponge to Chriſt. St. John and the Virgin are ſtanding at the foot of the croſs, and Mary Magdalen is reclining towards it, a large upright plate, from Vandyck; and it is, in my opinion, one of the moſt beautiful prints engraved by Bolſwert. In the firſt impreſſions, which are very ſcarce, the left hand of St. John is not ſeen. In the ſecond, the hand appears upon the ſhoulder of the Virgin, the name of Vandyck is tranſpoſed from the left to the right hand corner of the plate; and the dedication, which conſiſts of two lines, is eraſed from the bottom of the plate, probably to make theſe impreſſions paſs for the firſt After this, to deceive the purchaſers, the hand was again eraſed, and the dedication reinſerted; but the imitation of the letters is ſo poorly executed, that the cheat is eaſily diſcovered. The firſt impreſſions are diſtinguiſhed without much difficulty, as well by their ſuperiority in clearneſs and colour, as by the difference alluded to; eſpecially from the laſt; for the ſtrokes, which were re-engraved over the place, where the hand had been, are very poorly executed. And both in the ſecond and third impreſſions, the ſhort ſtrokes upon the ground, near the great toe of the figure, who holds the ſponge, are croſſed with a ſecond ſtroke, but in the firſt they are without any croſſing.

A *crucifixion*, where St. Dominicus and St. Catherine of Sienna are repreſented. At the foot of the croſs is a large ſtone, on which is ſeated a ſmall cherub, with a lamp before him. On the ſtone is an inſcription beginning thus: *Ne Patris ſui manibus*; a large upright plate from the ſame maſter.

A *crucifixion*, where the ſoldier is piercing the ſide of Chriſt, St. John and the Virgin are ſtanding by the croſs, a large upright plate from Rubens.

A *crucifixion*, with the Virgin and St. John at the foot of the croſs, from James Jordaens, a large upright plate.

A *dead Chriſt* on the lap of the Virgin, with St. John and two Angels, a middling ſized plate, length-ways.

A *dead*

A *dead Chriſt* on the lap of the Virgin, a large upright plate, from A. Deipenbeck.

The *Trinity*, a large upright plate, where Chriſt is repreſented dead, a fore-ſhortened figure ſupported by the Deity, from Rubens.

The *aſſumption of the Virgin*, a large upright plate, arched at top, from the ſame maſter.

The *deſtruction of idolatry*, a large print, length-ways, on two plates, from the ſame maſter.

The *triumph of the church*, the ſame from the ſame.

The *infant Jupiter ſuckled by the goat Amalthea*, a middling ſized plate, length-ways, from Jordaens.

The *infant Jupiter crying, and ſhowing a diſh to a woman, who is milking the goat; and a ſatyr is playing on a tambour*, a middling ſized plate, length-ways, from the ſame.

The *god Pan playing upon his flute*, the ſame from the ſame.

Mercury and Argus, a large plate length-ways, from the ſame.

The *drunken king*, the ſame from the ſame.

A *drunken Silenus*, ſupported by a ſatyr, and another figure, a middling-ſized upright plate from Rubens. The impreſſions, with the name of "Boleſwert" only, without the addreſs, are the beſt.

A *chaſe of lions*, a large plate, length-ways, from the ſame.

Five large *landſcapes*, length-ways, from the ſame.

Twenty ſmall *landſcapes*, length-ways, from the ſame.

GIOVANNI BATISTA BONACINI.

Flouriſhed,

This artiſt, who was a native of Milan, never arrived at any ſuperior degree of excellence. He worked entirely with the graver, in a ſtiff, laboured ſtyle. He appears by his engravings to have flouriſhed towards the beginning of the laſt century, and may have been inſtructed in the ſchool of Cornelius Bloemart. I ſhall only notice by him a middling-ſized upright plate, repreſenting *the Virgin with the infant Jeſus*, and St. Martin kneeling before him, from Pietro de Cortona; and a *holy family*, with St. John, St. Catherine, &c. a middling ſized upright plate, from Andrea del Sarto. We have alſo ſeveral *portraits* by him; but they are by no means commendable.

GIULIO BONASONI.

Flouriſhed, 1540.

He was a native of Bologna, and for that cauſe is ſometimes called *Bolognese*. He was a painter as well as an engraver, and the ſcholar of Marc Antonio Raimondi. He worked from the pictures of Raphael, Giulio Romano, and other great maſters; and occaſionally from his own deſigns. Excepting one or two ſubjects, in which he called in the aſſiſtance of the point (which, however, he never well underſtood the uſe of) his plates are executed entirely with the graver, in a manner though much varied from that of his tutor, yet evidently founded upon it. It is neither ſo firm, nor ſo

clear and maſterly. His drawing is often heavy, and the extremities of his figures frequently neglected. The folds of his draperies are ſeldom well expreſſed, and the back-grounds to his prints, eſpecially his landſcapes, are extremely flat and ſtiff. However, with all theſe faults (which are not always equally conſpicuous) his beſt prints poſſeſs an uncommon ſhare of merit; and, though not equal to thoſe of his maſter, are deſervedly held in no ſmall degree of eſtimation by the greateſt collectors. One thing in particular is remarkable in them, namely, the attempt which he has made, of preſerving the maſſes and a breadth of light and ſhadow, as well upon the groups of figures as upon the figures ſeparately.

I ſhall notice the following by him, from his own compoſitions:

The *loves of the gods*, a ſet of twenty-one ſmall upright plates.

A *warrior, ſurrounded by ſeveral naked women*, a middling ſized plate, length-ways.

Apollo in his chariot with the hours, Time walking on crutches before, and at the bottom a *man and a woman waking from ſleep*, a middling ſized plate, length-ways, marked "Julio Bonaſone inventore."

Venus attended by the Graces, a ſmall upright plate.

The *judgment of Paris*, into which he has introduced a great variety of figures. All the back ground and much of the draperies and ſome ſmall part of the figures, &c. are etched; but the work with the graver only is by no means well harmonized with the etching, a large plate length-ways.

Clelia and her companions, eſcaping from the camp of Porſenna, a middling ſized plate, length-ways, marked IV. BONASO IMITANDO PINSIT CELAVIT.

I ſhall add the following only from other maſters:

The *animals departing from the ark*, a middling ſized plate, from Raphael, dated 1544.

The *infant Jupiter ſuckled by the goat Amalthea*, the ſame from the ſame.

St. Cecilia, from the picture by Raphael, which differs from the print of Marc Antonio in ſeveral particulars, a ſmall upright plate.

A *dead Chriſt upon the lap of the Virgin*, a ſmall upright plate, from Michael Angelo. Beatrici alſo engraved a print from the ſame picture, dated 1546.

The *laſt judgment*, a large upright plate, arched at the top, from the ſame maſter, with this inſcription, *Julius Bonaſonius Bonon. è propriâ Michaelis Angeli picturâ, quæ eſt in Vaticano, nigro Capillo excepit, in aeſque incidit.*

The *entry of the wooden horſe into Troy*, inſcribed *BOL inventor*, 1545.

Moſes ſtriking the rock, a middling ſized plate, length-ways, from Parmigiano.

Some portraits, particularly thoſe of *Raphael* and *Michael Angelo*. When he did not inſcribe his name at length, he often ſubſtituted the initials, as "I. B." ſometimes thus, "I. Bo." or thus, "Julio B. F."

BONAVENTURA. See Bisi.

DOMENICO MARIA BONAVERA.

Flouriſhed, 1700.

This engraver, who appears to have been a native of Bologna, flouriſhed according

according to Baſan, at the beginning of the preſent century. All the prints, which indeed are but few, that I have ſeen by him, are ſlight, incorrect etchings, by no means very eſtimable. A mark ſaid to have been adopted by him, may be ſeen upon the plate at the end of the volume. I ſhall only notice, the *baptiſm of our Saviour*, from Albano, mentioned by Baſan; and the *martyrdom of a female ſaint*, a large upright plate, from Domenico Maria Canuti.

NATALIS BONIFACE.

Flouriſhed, 1590.

An engraver of great merit, who flouriſhed in Italy towards the concluſion of the ſixteenth century. His works are chiefly etchings, which he performed in a ſlight, free ſtyle; and where ſmall figures were required, he executed them with great ſpirit. His chief work was the plates for the large folio volume compoſed by D. Fontana, architect to Pope Sixtus V. concerning the removal of the Vatican obeliſks. To theſe plates he ſigns his name, "Natalis Bonifacius Sibenicenſis fecit." This book was publiſhed at Rome, 1590, and contains the portrait of *Fontani*, ſurrounded by an ornamental border, which, I believe, was performed by Boniface; but the portrait itſelf, which is executed entirely with the graver, I ſuſpect was the work of another artiſt.

FLORIANUS DE BONIS.

Flouriſhed,

The name of an obſcure engraver of little merit, affixed to a middling ſized plate, from Guercino, repreſenting *a dead Chriſt, ſupported by St. John, with the Virgin ſtanding by him.* It is all executed with the graver, in a black heavy ſtyle.

ROBERT BONNART.

Flouriſhed, 1680.

This engraver, with NICHOLAS BONNART his brother, who were both of them natives of France, engraved, among other things, ſeveral of the plates from the deſigns of Vander Meulen, for the large edition of his works. They chiefly conſiſt of *views*, *landſcapes* with *figures*, &c. and are executed in a very heavy, coarſe ſtyle. JOHN BONNART, perhaps another brother, engraved with them a variety of figures *a-la-mode*, with groteſque portraits of the actors in the Italian comedy, &c. which have very little to recommend them. Nicholas and John Bonnart ſometimes ſigned their plates with the initials only of their names: as, "N. B. fecit," and "I. B. F. or fecit."

JOHN BONNART the younger, who was probably ſon of John Bonnart mentioned above, appears to have been a painter. There is a plate by him in Perault's *Cabinet des Beaux Artes*, publiſhed at Paris, 1690. It is a ceiling ornamented with figures, which he has etched in a free, maſterly ſtyle, and retouched with the graver. He ſigns his name "Joan. Bonnart "junior del. et ſculp."

E. BONNCIONNE.

Flouriſhed,

A name I found affixed to a very ſmall plate, length-ways, from F. Boel, repreſenting *Diana, ſeated in a chariot drawn by dragons, and a Cupid behind her.* It is a ſlight, dark etching, incorrectly drawn, and poſſeſſes little merit to recommend it.

BONNEAU.

Flouriſhed, 1741.

A very indifferent engraver, probably a Frenchman, who reſided in London, and engraved for the bookſellers. Among other things by him, are the heads of the *American Bucaniers,* prefixed to their hiſtory, which was publiſhed at London, A. D. 1741.

FRANCOIS BONNEMER.

Flouriſhed,

A native of France, who flouriſhed in the laſt century, and engraved ſeveral prints from Le Brun and other maſters; among the reſt, the *Deity appearing to Moſes in the burning buſh.*

L. BONNET.

Flouriſhed,

A modern French engraver, who reſided ſome time in Ruſſia, by whom we have ſeveral prints, executed in a very particular manner, ſo as to repreſent *drawings in crayons*; in performing which, two, and ſometimes more, plates are neceſſary for the ſame print. This mode of engraving, however, notwithſtanding its novelty, was not long encouraged. He engraved from Boucher and other maſters.

FR. BONNONIENSIS.

Flouriſhed,

I have ſeen this name affixed to ſome ſlight, ſpirited etchings, in a bold, maſterly ſtyle, from Paolo Veroneſe. In the Abecedario, the prints marked *B. S. fecit* are attributed to this artiſt; but apparently without the leaſt foundation.

J. BONSER.

Flouriſhed, 1642.

An obſcure engraver, who, if he was not a native of Leyden, at leaſt reſided there. He worked chiefly for the bookſellers. I have ſeen ſome few frontiſpieces by him, with figures and ornaments, &c. he worked entirely with the graver, in a very ſtiff, bad ſtyle. His prints are by no means worth particulariſing. One of them is dated 1642.

BOOMS, or BOON. See VINCKENBOOMS.

DANIEL BOON.

Born, Died, 1698.

A native of Holland, and a painter in the grotesque style. He resided some time in England; and Mr. Walpole informs us, that he etched several things, but has not specified what they are. There is a portrait of *Fred. Guillieme* of *Prussia*, marked Boon, who was apparently another artist, though perhaps of the same family.

HENRY VANDER BORCHT.

Born, 1583. Died, 1660.

He was, according to the most generally received opinion, born at Brussels, A. D. 1583, and the youngest son of a painter of the same name, who afterwards resided at Frankendal. The earl of Arundel, finding this young artist at Frankfort, where he sought an asylum from the wars, which disturbed his native country, sent him into Italy to Mr. Petty, who was then collecting for his lordship; and that nobleman retained him in his service as long as he lived. After the death of his patron, Vander Borcht was employed by the prince of Wales (afterwards Charles the Second) and lived in esteem at London several years, till he returned to Antwerp, where he died, A. D. 1660, aged 77. He chiefly excelled in painting fruit and flowers. We have some few etchings by him; among the rest, the *Virgin and child*, a small upright print, from Parmigiano; which plate was engraved at London, and dated 1637. A *dead Christ, supported by Joseph of Arimathea*, a small upright plate, from the same master. *Apollo and Cupid*, a small upright oval, from Perin del Vago. The mark, attributed to him by professor Christ, may be seen upon the plate at the end of the volume.

PETER VANDER BORCHT.

Flourished, 1622.

It is highly probable, that this artist was of the same family with the preceding, and perhaps a near relation. He was a painter of landscapes, and acquired some reputation in that line. He appears also to have applied himself very assiduously to etching; and we have a great number of prints by his hand. Among the rest, a set of prints from *Ovid's metamorphoses*, consisting of one hundred and seventy-eight small plates, length-ways. Also a set of prints from the *old and new testament*, middling sized plates, length-ways. These may be properly called historical landscapes. They are etched in a rough, careless style; and the figures, which are chiefly small, are very incorrectly drawn. The extremities are heavy, and the heads by no means expressive. His works, in general, manifest a great fertility of invention, but little judgment, either in the choice of the attitude of his figures, or the distribution of his groups, to form a pleasing or a striking effect. His usual mark, when he does not sign his name at length, is P. B. F. The F. standing for fecit.

Great

Great care muſt be taken not to confound him with ſeveral other engravers, who uſed the ſame mark.

JAMES A BORCHT.

Flouriſhed, 1628.

This artiſt, whoſe works are by no means deſtitute of merit, engraved ſeveral of the plates for the large folio volume, entitled, Academie de L'Eſpee, by Girard Thibault, which was publiſhed at Antwerp, 1628. They are executed entirely with the graver, in a ſtyle greatly reſembling that of James de Gheyn.

BORDE.

Flouriſhed, 1725.

An obſcure engraver of little merit. He worked entirely with the graver, in a ſtyle ſufficiently neat, but deſtitute of taſte. Among other things, we have by him, the *crown of precious ſtones*, which the queen of France wore at her marriage, A. D. 1725, with the *medal* ſtruck upon that occaſion.

MATTHEW BOREKENS.

Flouriſhed, 1644.

He reſided chiefly at Antwerp, and worked entirely with the graver, in a laboured ſtyle, ſomething reſembling that of Pontius. His drawing is incorrect; and his works (the principal part of which are the copies he made from Bolſwert, and other eminent engravers, for Vanden Enden) have no great ſhare of merit to recommend them. I ſhall only notice, the *good ſhepherd*, a ſmall upright plate, from Diepenbeck. The *Virgin, ſtanding upon a globe, treading upon a ſerpent*, a middling ſized upright plate, from Rubens, dated 1644. We have alſo ſome few portraits by him.

J. F. BORDINO.

Flouriſhed, 1604.

An engraver who executed the plates to a volume in quarto, entitled, *Series et Geſta Pontificum*, publiſhed 1604.

ORAZIO or HORAZIO BORGIANI.

Born, 1630. Died, 1681.

He was born at Rome, and inſtructed in the art of painting by his brother Giulio Borgiani, called Scalzo; and he made ſuch a progreſs in his ſtudies, that his works were held in no ſmall eſtimation in Spain, where he reſided ſome time. On his return to Italy, the ill treatment and villainy of a cotemporary painter broke his heart, and he died, A. D. 1681, aged 51 years. His etchings are in a bold, free manner; and more finiſhed than uſual, when conſidered as the works of a painter. His drawing is not correct; but the ſtyle is maſterly, and the effect agreeable. His moſt finiſhed etching, I

believe, is a ſmall ſquare plate, in which is repreſented a *dead Chriſt*; the figure vaſtly foreſhortened, and behind appear the two Maries and St. John, who is kiſſing one of the hands of our Saviour, from a compoſition of his own, dated 1615. Add to this, *St. Chriſtopher*, a gigantic figure, carrying the infant Chriſt, a ſmall plate, nearly the ſame ſize with the former; a very ſpirited etching, but not ſo well finiſhed as the preceding. The *bible hiſtories*, which were painted by Raphael, in the Vatican, commonly called *Raphael's bible*; ſmall plates, length-ways, dated 1615. Theſe are very ſlight, and ſeem to be the haſty productions of his point. His mark was an H. and a B. joined together in the manner of a cypher; to which he uſually affixed the date. See it copied on the plate at the end of the volume.

CHRISTOPHANO BORTENO.

Flouriſhed,

Florent le Comte adds "*De Remini*" to his name, and cites him as chiefly to have excelled in engraving of cavalcades, proceſſions, &c. though he has not ſpecified any of his prints.

CORNELIUS BOS. See Bus.

JEROM BOS. See Bosche.

ANTHONY BOS.

Flouriſhed, 1648.

Who, according to Baldanucci, engraved the plates for the geometrical works of Deſargue, publiſhed A. D. 1648.

MARIE RENARD DU BOS.

Flouriſhed,

A modern French artiſt, and the ſcholar of Dupuis, by whom we have ſeveral plates from Roſalba, Baſſeporte, &c.

CLAUDE DU BOSC.

Flouriſhed, 1714.

This artiſt was a native of France, but came over into England, at the inſtigation of Nicholas Dorigny, to aſſiſt him in engraving the *cartoons* of Raphael; but ſome difference happening between them, he quitted Dorigny, and undertook to engrave the *cartoons* for the printſellers. He alſo engraved the *duke of Marlborough's battles*, for which he received four ſcore pounds per plate; and the work was finiſhed in two years. At firſt he had no help, except what he received from Du Guernier; but he ſent to Paris for Beauvais and Baron, who aſſiſted him in the completion of thoſe plates, which was done, A. D. 1717. He afterwards commenced printſeller, and publiſhed in numbers, by a weekly ſubſcription, the tranſlation of Picart's

religious

religious ceremonies. In the profecution of this work, he was aſſiſted by Gravelot and Scotin, who came over into England for that purpoſe. Du Boſc was an engraver of no great merit. His ſtyle of engraving is coarſe and heavy; and the drawing of the naked parts of the figure in his plates is exceedingly defective. However, he engraved from ſeveral great maſters. Among the reſt of his plates is the *continence of Scipio*, from a picture of Nicholas Pouſin, which was in the Houghton collection. Some of the plates of the *Turkiſh habits*, &c. publiſhed at Paris, 1714, by M. de Ferriol, are engraved by him.

ELIAS BOSCH.

Flouriſhed,

The name of an obſcure engraver, whoſe works, however, are by no means deſtitute of merit. He worked with the graver only, in a very neat ſtyle. I have ſeen, among other things by him, a ſmall upright oval plate, repreſenting a *holy family*, with angels attending upon the infant Jeſus, from John ab Ach.

JEROM BOSCHE.

Born, Died, 1500.

He was a very ancient painter, a native of Bois le Duc in Germany, and probably a diſciple of Martin Schoon. He ſeems to me to have been the firſt artiſt, who attempted to engrave in the groteſque ſtyle; and from him Peter Brueghel borrowed much of the whimſical drollery, which abounds in his pictures. As a painter, Boſche, who is alſo called Bos, is more generally known; and his works have been held in no ſmall eſtimation. His engravings are in the ſame ſtiff ſtyle, which ſo ſtrongly characteriſes the works of the early German maſters. They prove, however, that he poſſeſſed a great fertility of invention, though perhaps but little judgment. I ſhall only mention two plates by him: in one is repreſented *St. Chriſtopher*, carrying the infant Jeſus croſs the water, and bending under his load. To the left is a hermit, coming from his cell with a lanthorn. The whole compoſition is ſurrounded with ſmall groteſque figures of all ſhapes, in the moſt ridiculous attitudes. This print is thirteen inches and a quarter wide, by ſeven inches three quarters high. The ſecond is the *laſt judgment*. Chriſt appears in the air ſeated on a rain bow, and on each ſide of him are two angels ſounding trumpets, with this inſcription on labels, *Hic eſt dies quem fecit; Surgite mortui, venite ad judicium.* At the bottom are ſmall figures of men and devils of all ſhapes intermixed. To both theſe prints he ſigns his name at length, BOSCHE. At other times, he abbreviates it, and writes only BOS. and adds to it a knife; as on a ſmall upright plate, repreſenting *John baptiſing Chriſt*. Le Comte and others attribute to this artiſt the plates, marked with the Gothic A. only; but, I believe without foundation. All the prints, which I have ſeen with the Gothic A. only, are ſmaller and neater, and engraved in a very different ſtyle from thoſe by Boſche. They were doubtleſs led into this miſtake from the A. and the mark unknown to me at the bottom

of

of it, which Boſche frequently added, when he put his name at length. See the name and marks copied on the plate, at the end of the volume.

ANDREA BOSCOLI.

Flouriſhed,

He was a native of Florence, and according to Marolles and Florent le Comte, engraved nineteen plates; but the ſubjects are not ſpecified by either of theſe authors.

ROBERT BOSSART.

Flouriſhed, 1595.

He was, I believe, a native of Germany; and, it is highly probable, learned the firſt principles of the art of engraving in the ſchool of Henry Goltzius; his ſtyle, in many reſpects, bears much reſemblance to that adopted by Saenredam, and other diſciples of that maſter. But from the want of ſufficient knowledge in drawing, his engravings are ſtiff ſervile copies of the deſigns he imitated, without taſte, and very incorrect, eſpecially the heads and the other extremities of his figures. The lights, however, are left broad and clear, particularly upon the draperies; but they are ſo ſcattered and confuſed, that they entirely deſtroy the harmony of the effect. Among other prints by this artiſt, is a ſet of middling ſized plates, length-ways, in which the different nations of Europe are repreſented by emblematical figures, ſurrounded with ſuch things as each country was famous for, or ſuch as had been invented in it. In the plate which repreſents Germany, beſides the *cannon*, the *printing preſs*, and other inventions attributed to that nation, is a *copper plate*, with *two gravers* and the common mark of Albert Durer engraved upon it; which compliment, I ſuppoſe, he pays to that great artiſt, as the improver of the art of engraving. He certainly could never be ſo ignorant as to ſuppoſe, that he was the inventor of it. I ſhall only add the portrait of *Bart. Spranger*, dated 1595.

ABRAHAM BOSSE.

Flouriſhed, 1630.

A French artiſt, born at Tours, in the beginning of the laſt century. He executed great part of his works from his own deſigns. I know not from whom he learned the firſt principles of the art of engraving; but he manifeſtly imitated the coarſer manner of Callot, and with no ſmall ſucceſs. The figures, with which he uſually embelliſhed his plates, are drawn in a ſpirited ſtyle, and etched with great freedom. He afterwards retouched the etching with the graver, in a bold, expeditious manner. The effect, however, of his plates is clear and pleaſing, but his lights are uſually too much ſcattered. It is generally remarked, that he ſucceeded beſt in ſmall ſubjects, where ſo great a correctneſs of outline was not required. We have by him a treatiſe on *the art of drawing*, the beſt edition of which, according to Baſan, is with the additions and corrections of M. Cochin; the *ſchool of the painter*, and of

the *ſculptor*, and the workſhop of a *copper-plate printer*, three middling ſized plates, length-ways, from his own deſigns; the *ſchool maſter and miſtreſs*, the ſame, from the ſame; the ceremonies of the *contract of marriage* between the king of Poland and the princeſs Louiſa de Gonzague, the ſame; a ſet of ſmall upright plates from *Ovid*, *Metaſtaſio*, &c. the *five ſenſes*, on five ſmall plates; the *works of mercy*; the *prodigal ſon*; *La Pucelle, ou France délivrée*, containing on many ſmall upright plates, the *hiſtory of the Maid of Orleans*, from the deſigns of Vignon; a variety of other plates, frontiſpieces, &c. from his own deſigns, and thoſe of La Hire, Paul Farinati, &c.

JAMES BOSSIUS.

Flouriſhed, 1562.

A native of Flanders, but apparently he learned the art of engraving in Italy; perhaps from ſome of the ſcholars of Marc Antonio. His ſtyle is neat and ſtiff; the drawing of his figures not very correct, eſpecially in the extremities, which are generally heavy, and not well marked. However, his works are by no means devoid of merit. Among other things by this engraver, is the *ſtatue of Pyrrhus king of Moloſſus*, from the antique marble, a middling ſized upright plate, arched at the top. It is ſubſcribed "Jacobus Boſſius Belgia incid. 1562."

LE BOSSU.

Flouriſhed,

This engraver, whoſe works are of no great value, imitated the ſtyle of Francis de Poilly, in a very coarſe, and indifferent manner. His drawing is alſo equally defective. I ſhall only mention by him, the *reſurrection of Lazarus*, a large plate, length-ways, from Hyacinth Brande, which appears to have been engraved at Rome.

JOHN BOTH.

Born, 1610. Died, 1650.

A very celebrated landſcape painter, born at Utrecht, A. D. 1610. He was firſt the diſciple of Abraham Bloemart; but afterwards went to Italy, in order to perfect himſelf from the works of the Italian maſters; and he reſided at Rome ſeveral years. His excellence as a painter is ſo generally known, that any eulogium in this place is unneceſſary. He is ſaid to have been drowned in a canal at Venice, into which he fell by accident, returning home late one night, A. D. 1650, being only forty years of age. We have by his hand a ſet of ten *landſcapes*, middling ſized plates, length-ways, which are etched in a ſlight, free, maſterly ſtyle. The *figures and cattle*, which are very ſpirited and fine, are attributed to his brother Andrew, and not without ſome appearance of truth.

ANDREW

ANDREW BOTH.

Flouriſhed, 1640.

He was brother to John Both, the artiſt mentioned in the preceding article, and was alſo a diſciple of Abraham Bloemart. He went with his brother to Italy. But his genius led him rather to the ſtudy of figures than of landſcape; and he imitated the ſtyle of Bamboccio with great ſucceſs, ſo that joining his talents with thoſe of his brother, they produced a great number of pleaſing pictures, to their mutual profit. After the unfortunate death of his brother, he returned to his native country, where he ſettled, but did not long ſurvive him. Andrew Both etched ſome few plates in a free, maſterly ſtyle, ſomething reſembling that of Oſtade; namely, ſix ſmall upright plates of *Dutch merry makings*, &c. to which he affixes his name "A. Both, inv. et fecit." *St. Anthony praying with a ſcull before him*, a ſmall upright plate; and *St. Francis with a crucifix before him*, its companion. The name "A. Both," is reverſed on both theſe prints; the A. and the B. are joined together in a ſort of a cypher. See the plate of monograms at the end of the volume.

SAMUEL BOTSCHILD.

Flouriſhed,

According to Baſan, this is the name of a modern artiſt, born at Sangerhauſen in Saxony, who etched ſeveral ſubjects of his own compoſition.

SANDRO or ALESSANDRO BOTTICELLI.

Born, 1437. Died, 1515.

He was born at Florence, A. D. 1437, and learned the rudiments of painting under Filippo Lippi. He executed ſeveral pictures for pope Sixtus IV. and others for the city of Florence; for theſe he received large ſums of money, all of which he expended, and died at laſt, A. D. 1515, in great diſtreſs, aged 78. He was not only a painter, but a man of letters. Baldini according to the general report communicated to him the ſecret of engraving, then newly diſcovered by Finiguerra their townſman. I ſhall ſay the leſs of this artiſt here, becauſe I have ſpoken ſo largely of him in the preceding eſſay, to which the reader is referred. The famous edition of Dante's Poem of *Hell*, printed at Florence by *Nicholo Lorenzo della Magna*, A. D. 1481, and to which, according to ſome authors, Botticelli undertook to write notes, was evidently intended to have been ornamented with prints, one for each canto; and theſe prints (as many of them as were finiſhed) were deſigned, if not engraved, by Botticelli. It is remarkable, that the two firſt plates only were printed upon the leaves of the book, and for want of a blank ſpace at the head of the firſt canto the plate belonging to it is placed at the bottom of the page. Blank ſpaces are left for all the reſt; that as many of them as were finiſhed might be paſted on. Mr. Wilbraham poſſeſſes the fineſt copy of this book extant, in any private library; and the number of prints in it amount to nineteen. The two firſt, as uſual, are printed on the

leaves; and the other ſeventeen, which follow regularly, are paſted on the blank ſpaces. And theſe apparently were all that Botticelli ever executed. About the year 1460, it is ſaid, that he engraved a ſet of plates, repreſenting the *Prophets and Sibyls*; I have already ſpoken of them in the Eſſay. Baſan, on what authority I know not, tells us, that he marked theſe plates with a *monogram*, compoſed of an A. and a B. joined together: this mark, however, I never ſaw.

MARTIN BOUCHE.

Flouriſhed, 1680.

This artiſt ſeems to have been chiefly employed for the bookſellers; and portraits, I believe, conſtituted the greater part of his works. He worked almoſt entirely with the graver; and his ſtyle is neat but ſtiff. His portraits, however, are not deſtitute of merit. Among the reſt is that of *John Fenwick*, a jeſuit, who was executed at Tyburn, A. D. 1679, a ſmall upright plate. He alſo engraved the portraits of ſeveral other *jeſuits*, who ſuffered in England at the ſame time. They are in general repreſented with a knife ſticking in the breaſt, emblematical, I ſuppoſe of their ſufferings. To that of *Thomas Harcott* he ſigns his name "Martin Bouche ſc. Antwerpiæ;" from whence I conclude he reſided at Antwerp; of which place, it is probable, he was a native. When he does not ſign his name at full length, he ſubſtitutes the initials, according to profeſſor Chriſt in this manner, M. B.

P. P. BOUCHE.

Flouriſhed, 1693.

He was probably a relation of the artiſt above mentioned; and perhaps reſided in England. This name, however, is found affixed to ſome of the plates of *ornaments for iron work*, publiſhed by J. Tijou in London, A. D. 1693.

JOHN BOUCHER.

Flouriſhed,

A native of France, born at Bourges. He was a painter, and, according to Florent le Comte, etched five plates; but the ſubjects are not ſpecified.

FRANCIS BOUCHER.

Born, 1706. Died, 1770.

A modern French painter, whoſe works were held in high eſtimation. He was a man of great fertility of invention; but in my opinion he was defective in correctneſs, and grandeur of deſign. We have ſome few ſlight etchings by him, as well from his own compoſitions, as from thoſe of other maſters.

BOUCHARDON.

Flouriſhed,

He was ſon to Bouchardon, the ſculptor at Paris; and engraved, from the

the drawings of his father, a ſet of *female academy figures*, in a ſlight, feeble ſtyle; and ſigns his name, "Bouchardon junior ſculp."

R. BOUD.

Flouriſhed,

An engraver of portraits of no great eminence. He worked chiefly, I ſuppoſe, for the bookſellers. Among other portraits by him, I have ſeen that of *Henry Goltzius the painter*. It is all graved in a ſtiff, unpleaſing ſtyle; and the drawing is particularly defective in the figure of *Fame*, which he has repreſented flying over the head of the artiſt with a laurel crown.

BOUGEY.

Flouriſhed,

A name prefixed to a ſmall copy of the *battle of Conſtantine*, from Raphael, executed in a ſtyle greatly reſembling that of Theodore de Brye.

JOHN BOULANGER.

Flouriſhed, 1657.

This engraver, who flouriſhed towards the end of the laſt century, was, I believe, a native of France. His firſt manner of engraving, appears to have been copied, in ſome degree, from that of Francis de Poilly; but ſoon after he adopted one of his own, which, though not original, he however greatly improved: He finiſhed the faces, hands and all the naked parts of his figures very neatly with dots, inſtead of ſtrokes, or ſtrokes and dots. The effect is ſingular enough, and by no means unpleaſing; only, in ſome few inſtances he has oppoſed the coarſe graving of his draperies, and back-ground, ſo violently to the neater work of the fleſh, that the outline of the latter is thereby rendered hard, and the general appearance of it flat and chalky. This ſtyle of engraving has been carried to its greateſt perfection in the preſent day, particularly in England. He did not draw the naked parts of his figures correctly, or with fine taſte. His draperies are apt to be heavy, and the folds not well marked. However, his beſt prints poſſeſs much merit, and are deſervedly held in great eſteem. I ſhall mention the following:

A *holy family*, a middling ſized plate, from Fran. Corlebet.

Virgin and Child, from Simon Vouet, half figure, a ſmall upright plate, dated 1657.

The *pompous cavalcade* upon the day the French king, Louis XIV. came of age; a large print, length-ways, from Chaveau. In theſe three prints the fleſh is finiſhed with ſtrokes in his fineſt manner, and in thoſe which follow with dots only.

The *Virgin with the infant Chriſt*. The child is holding ſome pinks; hence the print is called the *Virgin of the Pinks*: a middling ſized upright plate, from Raphael.

The *Virgin de Paſſau*, a middling ſized upright plate, from Salario.

Chriſt carrying his croſs, a middling ſized upright plate, from Nicolas Mignard.

A dead

A dead Chriſt, ſupported by Joſeph of Arimathea, a large upright plate.

Alſo a variety of portraits: among the reſt, that of *Charles the Second* of England. He alſo engraved from Leonardo de Vinci, Guido, Champagne, Stella, Coypell, and other great maſters; and ſeveral from his own deſigns. In ſigning his name to his plates, he frequently joins the J. to a ſmall b. in ſuch a manner, as greatly to reſemble an H. Hence thoſe, who are not better informed, read it *Houlanger*; it has been often ſo inſerted in printſellers catalogues.

MATTHEW BOULANGER.

Flouriſhed,

An obſcure engraver of portraits, probably a relation of the laſt mentioned artiſt. Among other things, I have ſeen by him the portrait of *Raymundus Vievſſens*, Med. Doc. a ſmall oval plate. It is all graved in a ſtiff, heavy ſtyle, and very poorly drawn.

BON DE BOULLOGNE.

Born, 1649. Died, 1717.

A painter of no ſmall eminence, born at Paris, A. D. 1649. From his father, Louis de Boullogne he learned the firſt principles of painting; but went to Rome, in order to perfect himſelf from the works of the beſt maſters. He abode in Italy five years. He excelled in hiſtory and portrait. His talents for copying the pictures of the great Italian painters, were ſo very extraordinary, that he frequently deceived the greateſt judges. He died at Paris, A. D. 1717, aged 68. We have three etchings by him: the firſt a ſpecies of *almanack*; the ſecond, *St. John in the deſert*, a large upright plate; the third, *St. Bruno ſeated in a landſcape*, its companion: all from his own compoſitions.

LOUIS DE BOULLOGNE.

Born, 1654. Died, 1734.

This artiſt, who was born at Paris, was the younger brother of the preceding, and, like him, learned from his father the firſt principles of painting; and afterwards went to Rome to complete his ſtudies. His works, on his return, were ſo much eſteemed, that Louis XIV. honoured him with the order of St. Michael; and after the death of Antony Coypell, appointed him his principal painter. He chiefly excelled in hiſtorical and allegorical ſubjects. He died at Paris, 1734, aged 80 years. By him we have a few ſlight etchings. They are ſpirited and free, though by no means correctly drawn, or equal in effect to what might have been expected from his hand. Among them, are the following:

The *ſcourging of St. Andrew*, from Paolo Veroneſe, a middling ſized plate, length-ways

The *martyrdom of St. Peter*, a middling ſized upright plate, from a compoſition of his own.

The *martyrdom of St. Paul*, its companion, the ſame.

E. DE BOULONOIS.

Flouriſhed,

He is ſaid to have been a printſeller and deſigner, as well as an engraver. He flouriſhed apparently about the middle of the ſixteenth century; and his chief, if not entire employment was engraving of portraits, which he executed in a neat, dry ſtyle, without much taſte, and entirely with the graver. I ſhall notice the following portraits only:

Chriſtiophorus Plantinus Turonenſis, an octavo plate, apparently for a book.

Georgius Buchananus, the ſame, "Eſme de Boulonois fecit."

Lady Jane Grey, the ſame.

Hans or John Holbein the painter. *Anthony More*, the painter, &c.

SEBASTIAN BOURDON.

Born, 1616. Died, 1671.

He was born at Montpellier, A. D. 1616; and the firſt rudiments of painting were taught him by his father, who was a painter on glaſs. He afterwards ſtudied at Paris, under an artiſt of very little note. At eighteen he went to Italy, to perfect himſelf in the knowledge of drawing, and other requiſites of the art. The great eſteem his works are generally held in, ſufficiently prove, how profitably he applied himſelf to his ſtudies. His chief faults, are want of force in the colouring, and correctneſs in the outline, but theſe are greatly overbalanced by the beauties of his compoſition, and the lively fertility of his imagination. His etchings (which are numerous) are executed in a bold, maſterly ſtyle; and much more finiſhed, than thoſe we generally meet with, from the point of the painter. They convey a very clear idea of his manner of painting. The lights are broad, the draperies are ſet with great taſte, and the folds well marked. Sometimes perhaps they are a little too dark and hard upon the lights. The heads of his figures are very expreſſive; and though his drawing upon the naked parts is often cenſurable for its incorrectneſs, yet he knew how to give a pleaſing turn to them which renders them conſtantly agreeable. The back-grounds to his plates are always finely conceived, and executed in a grand ſtyle, which gives a conſequence frequently to the whole compoſition. The etchings by this celebrated maſter are juſtly held in the higheſt eſtimation, by the generality of collectors; yet as they are by no means uncommon, I ſhall content myſelf with mentioning only a few of them, all from his own compoſitions.

The *ſeven acts of mercy*, ſeven large plates, length-ways.

The *flight into Egypt, and the return from thence*, ſix ſmall plates, length-ways.

Several other ſubjects of the *Virgin and Child*; in one of which, a ſmall plate length-ways, is ſeen a woman waſhing linen: thence it is diſtinguiſhed by the name of the waſher-woman.

The *return of the ark*, a middling ſized plate, length-ways, ſaid to be very ſcarce.

The *baptiſm of the Eunuch*, a ſmall upright plate.

Twelve large landſcapes, which are very ſpirited and fine prints.

PETER

PETER BOURDON.

Flouriſhed, 1703.

I have ſeen a ſmall book of *ornaments with figures, for goldſmiths and jewellers*, very neatly executed, and entirely with the graver. The plates are marked, "Peter Bourdon inv. et fecit:" this book was publiſhed at Paris, A. D. 1703.

DU BOURG.

Flouriſhed,

He engraved in Holland, according to Baſan, ſeveral pretty *vignettes*, and other *ſmall compoſitions*; many of them from his own deſigns, in the ſtyle of Bernard Picart.

J. BOURQUET.

Flouriſhed, 1723.

A goldſmith, reſident at Paris, who engraved, in a very neat ſtyle, a ſet of ſmall *plates of ornaments for goldſmiths and jewellers*, which he publiſhed A. D. 1723.

BOURGUIGNON or BORGOGNONE. See CORTESI.

FRANCIS BOURLIER.

Flouriſhed,

A native of France, who, according to Baſan, was a painter, and flouriſhed in the laſt century. He etched ſeveral plates; among others, *Moſes ſaved from the water by Pharoah's daughter*, a large plate, length-ways, from Francis Perrier. He alſo engraved from Giulio Romano, and a variety of other maſters.

FRANCIS BOUT.

Flouriſhed,

Baſan, on what authority I know not, calls this painter Peter Bout. He was a native of Flanders, and flouriſhed about the beginning of the preſent century. His chief employment was painting figures for the landſcapes of Bodewyns, with which artiſt he worked conjointly. There are, however, ſome ſlight etchings by his hand, from his own compoſitions; namely, the *bride conducted to the church*, a middling ſized plate, length-ways; and a *country market*, its companion; four ſmall plates, length-ways, repreſenting a *great number of figures ſkating*.

FREDERIC BOUTATS.

Flouriſhed, 1555.

He was, I believe, chiefly a publiſher; as ſuch, I have ſeen his name to a

print, repreſenting the *Virgin and Child*, with St. John, dated 1555; which was perhaps engraved by himſelf. There is alſo a ſmall plate, lengthways, repreſenting, *gentlemen and ladies playing at cards*. It is executed with the graver, in a neat, ſtiff ſtyle, but not entirely deſtitute of merit; and ſubſcribed "F. Bouttats fecit;" it appears to be older than the works of FREDERIC BOUTTATS, who flouriſhed towards the middle of the laſt century. His ſole employment, I believe, was engraving book plates, and portraits, of the laſt we have a great number by him. They are in general, neatly performed with the graver only, in a taſteleſs incorrect ſtyle. Among them are ſeveral of the portraits of the *painters, and others artiſts*, publiſhed at Antwerp (where the engraver reſided at that time) by John Meyſſens, A. D. 1649: the beſt of which appears to me to be that of Henry Hondius.

GASPAR BOUTTATS.

Flouriſhed, 1621.

He reſided, I believe, at Antwerp, and was probably of the ſame family with the preceding artiſt. His works are chiefly, if not entirely, ſlight etchings, and they have no great merit to recommend them. I ſhall only notice the plates, which compoſe a large folio volume, etched by him from the deſigns of John Peters, conſiſting of views of *Jeruſalem, and the ſurrounding country; of Antioch, of Mecca, and other parts of Aſia*. They are executed in a heavy, dark ſtyle, without effect; and the figures, introduced, are very ſlight and incorrect. Baſan ſays, he alſo etched ſeveral plates from Wouvermans; but thoſe I never ſaw.

PHILIBERT BOUTTATS.

Flouriſhed, 1649.

If not a native of Antwerp, it is evident, that he reſided there, and, without doubt, was of the ſame family with the artiſts, mentioned in the preceding articles. His engravings appear to be chiefly copies for books, and conſiſted principally of portraits, which are far leſs valuable than numerous. Several of the plates for the folio collection of the *heads of the painters*, publiſhed at Antwerp, 1649, are by him. To the portrait of *Le Brun*, which ſeems to be one of his beſt prints, he ſubſcribes his name, "Phi. "Bouttats junior fecit Antwerpiæ." The word junior may perhaps imply, that there was another artiſt of the ſame name and family, otherwiſe the diſtinction will appear to be unneceſſary. To the portrait of *John. III. king of Poland*, he writes both his names at length, Philibert Bouttats, without the word junior; but the ſtyle of engraving ſeems to be the ſame with thoſe above-mentioned.

PETER BALTHAZER BOUTTATS.

Flouriſhed, 1707.

Some bad engravings by this artiſt, ſays Baſan, were publiſhed at Antorff,

A. D. 1707. According to profeſſor Chriſt, he ſometimes omitted his name, and ſigned the initials to his plates in this manner, P. B. B. F. the F. as uſual, ſtanding for fecit.

B O U S O N N E T. See Stella.

D A N I E L B O U T E M Y E.

Flouriſhed,

He is cited by Florent le Comte, as excelling particularly in engraving of *Vaſes*. I have never ſeen any of his works.

A. B O U Y S.

Flouriſhed, 1720.

He was a painter, and the diſciple of Francis de Troy. He alſo engraved ſeveral portraits in mezzotinto; but he never attained to any great degree of perfection in that art. Among the reſt of his prints are the following: The portrait of *J. Bap. Maſſilon*, from a picture of his own; that of *M. de Boſe*, the ſame; and that of *Marais* a famous muſician, the ſame. He alſo engraved ſeveral plates after the pictures of De Troy, &c.

E. B O W E N.

Flouriſhed,

This engraver reſided, I believe, in England. His works, however, are ſo very indifferent, that they do not merit a particular deſcription. He ſeems chiefly to have been confined to the loweſt claſs of engraving, as *ornaments for ſhop bills*, &c.

S A M U E L B O Y C E.

Born, Died, 1775.

He was author of ſeveral poetical pieces; and to him is attributed the portrait of *Edward Ruſſel, earl of Orford*.

JOHN BAPTIST BOYER, Marquis D'Aiguilles.

Flouriſhed, 1700.

This celebrated nobleman was counſellor and procurator general to the parliament of Aix in Provence. Being exceedingly fond of the arts, he collected in Italy, during a voyage which he made thither, a great number of pictures, ſculptures, drawings, prints, &c. and he was himſelf at once a connoiſſeur, deſigner, painter and engraver. He cauſed to be publiſhed two folio volumes of prints, engraved from his own pictures, chiefly by Sebaſtian Barras and James Coelmans. In the firſt edition of this work there were ſix prints, engraved by himſelf, and a ſeventh from a picture of his own painting, they are as follow:

The *marriage of St. Catherine*, from Andrea del Sarto.

Two

Two figures of *Chriſt when young*, on one plate.

A *landſcape*, from Brecourt; another *landſcape*, its companion, from the ſame.

Theſe four plates are engraved with ſtrokes.

St. John, from Manfredi.

A *ſmall buſt of a man.*

Theſe two plates are engraved in mezzotinto.

The ſeventh, by Coelmans, is the portrait of *Honore Moulin* playing upon the lute. All theſe plates being loſt, the impreſſions are now become very rare.

In the ſecond edition there are three others by himſelf.

The frontiſpiece engraved by Coelmans, is after a deſign made by the marquis, dated 1698. Thoſe engraved by him are as follows:

The portrait of the *miſtreſs of Paolo Veroneſe*. A *Magdalen*, from J. F. Romanelli. The *adoration of the Magi*, from a compoſition of his own.

GIOVANNA BATISTA BRACELLI.

Born, Died, 1607.

This artiſt was a painter, and a native of Genoa. He engraved, in a ſlight, ſtiff ſtyle, the plates of *architecture* for a work, publiſhed at Rome by Jacomo Barozzio, an architect of the laſt century. He ſigns his name, *Joan. Baptiſta Bracellus Flo. incidebat Romæ.*

NICOLUS BRAED.

Flouriſhed,

The name of an obſcure engraver of very little merit, which I found affixed to a ſmall upright print, repreſenting *Chriſt before Pilate*, after Tintoretto. It was publiſhed by J. Maetham, whoſe ſtyle of engraving it ſlightly reſembles

C. DE BRAEN.

Flouriſhed,

An obſcure engraver of portraits, by whom, among others, we have that of *Peter Poiret*, from Verkolye. The word *junior* is added to the name of this engraver, to diſtinguiſh it probably from ſome perſon of the ſame family, who might be an artiſt alſo.

FRANCIS BRAGGE.

Flouriſhed,

The name of an obſcure Engliſh engraver, mentioned by the Hon. Mr. Walpole, on the authority of Mr. Thoreſby. I have never ſeen any of his works.

AMBROSIUS BRAM.

Flouriſhed,

A name affixed as the engraver of a large print, length-ways, entitled,

Benedictione del Pontifice nela Piaza de Santo Pietro. There is a great number of figures introduced in this compoſition, which are executed in a ſlight, incorrect, heavy ſtyle, bearing ſome reſemblance to that uſually adopted by Tempeſta. It is marked, "AMBROSIUS BRAM. F." from a painting, as it appears, of Claud. Duchetti. I by no means pretend to ſay, that this is not the abreviation of the name Brambini, which artiſt is ſpoken of a little lower.

BRAMANTE.

Born, 1444. Died, 1517.

This great artiſt was born at Caſtel du Sante, in the dutchy of Urbino, A. D. 1444. His genius for the arts diſcovered itſelf in the very early part of his life; but as his parents were by no means in affluent circumſtances, his progreſs in them for want of proper aſſiſtance might be in ſome meaſure retarded. It is likely that he went to Milan, about the year 1470, when he was 26 years of age. He certainly ſpent much time in that city, where he ſaw the works of Leonard de Vinci; From Milan he went to Rome. Vaſari ſpeaks of him with the higheſt commendation, and informs us that he was a poet, a painter, a muſician, and, above all, a moſt ſkilful architect. Though he is not mentioned as an engraver, yet the knowledge and practice of this art may be added to his other accompliſhments. Dr. Monro has in his collection a very curious print, which is two feet three inches and an half high, by one foot eight inches wide; repreſenting a perſpective *view of the inſide of a magnificent church or temple.* The mechanical part of the engraving is executed exactly in the ſtyle, adopted by Andrea Mantegna; that is, with the ſtrokes running from one corner of the plate to the other, without any croſſing. On a column near the altar is written, in large capitals, BRAMANTIS FECIT IN MLO; which Dr. Monro conceives ſhould be read, *Bramantis fecit in Milano.* As he reſided a conſiderable time at Milan, where he determined to follow architecture, he might there have learned the art of engraving, for we certainly know that it was practiſed at Florence, as early, at leaſt, as the year 1464. Bramante died A. D. 1517, aged 73.

AMBROSIUS BRAMBINI.

Flouriſhed,

He engraved, ſays profeſſor Chriſt, ſome plates from the deſigns of Dominicus Fontana, concerning the elevation of the obeliſks at Rome. See the mark attributed to him on the plate at the end of the volume.

SEBASTIAN BRANDT.

Flouriſhed,

A man of letters, who flouriſhed in the fifteenth century, and on whom the doctors degree was conferred. Le Comte and others, miſtaking the words of Abbé Marolles, have called him an engraver, and attributed to him the wooden cuts after Locher, for the book, entitled, *Stultifera Navis*, or the

Ship of Fools. But this miſtake has been already conſidered under the name *Bergman*, to which the reader is referred.

R. BRANT.

Flouriſhed,

The name of a deſigner and engraver, affixed to a middling ſize upright plate, repreſenting the *Virgin and Child*, with Joſeph and an angel. It is etched in a dark ſlight ſtyle, ſomething reſembling that adopted by Caſtiglione, but very incorrectly drawn.

G. BRASNI.

Flouriſhed, 1768.

A modern deſigner, who reſided ſome time in London, where he made a bad mezzotinto of the *preſent king of Denmark*, whilſt he was in England.

BRAUWER. See BROUWER.

JACOB DE BRAY.

Flouriſhed, 1664.

By this artiſt, who was a painter born at Haerlem, I have ſeen a ſmall portrait, very ſpiritedly cut in wood, of *Salomon de Bray*, his father: It is marked with his name, and dated 1664.

J. B. BREBES.

Flouriſhed, 1682.

This artiſt was, I believe, a native of France; at leaſt, he appears to have reſided at Paris, where he engraved ſome of the plates for the large folio work, entitled *Les Edifices Antiques de Rome*, drawn by Antoine Deſgodetz, which was publiſhed 1682. They are all graved in a very neat ſtyle, without much taſte. He alſo engraved from Sebaſtian Bourdon, and other maſters; but his hiſtorical prints are by no means excellent.

PETER BREBIETTE.

Flouriſhed, 1625.

This artiſt was a native of France, born at Mante upon the Seine. He was a painter of ſome degree of eminence; and, as an engraver, he is alſo very well known. We have many ſlight, ſpirited etchings by him, which prove him to have been a man of genius, and great fertility of invention. His compoſitions are frequently very agreeable, and abound, in general, with figures, which, though not correctly drawn, are well grouped, and executed in a maſterly manner. Among others are the following:

The *martyrdom of St. George*, a ſmall upright plate from Paolo Veroneſe.

Paradiſe, a large print, length-ways, on two plates, from Old Palma.

A *holy*

A *holy family*, with St. John, whoſe foot is upon the cradle, from Raphael, a ſmall upright plate.

The *Virgin kneeling by the ſide of the infant Chriſt*, attended by two angels, a middling ſized upright plate, from a deſign of his own.

Two ſmall plates, length-ways, one repreſenting the *battle of the Lapithæ*; the other the *death of the children of Niobe*, from his own deſigns; the latter is dated 1625.

A variety of friezes, which poſſeſs great merit, and other compoſitions of the ſame kind, from his own deſigns. He alſo engraved many other plates from the paintings, &c. of the great maſters. The letters P. B. included in a heart, ſurmounted with a ſort of figure reſembling a 4, are attributed to him by the author of the Abecedario. But, I think, the matter rather doubtful. See the mark copied on the plate at the end of the volume.

CHRISTOPHER BRECHTEL.

Flouriſhed,

This engraver, and another named JOACHIM BRECHTEL, are cited by profeſſor Chriſt; but he has not ſpecified any of their works. The former, however, he tells us, was an engraver on copper, and marked his plates C. B. The latter uſed the letters I. B. Theſe initials were uſed by ſo many maſters, ſeveral of them living nearly at the ſame time, and working much in the ſame ſtyle, that it is a total impoſſibility to ſeparate them with any certainty, ſo as to attribute to each thoſe prints only, which belong to them.

G. V. BREEN.

Flouriſhed,

An artiſt, who has eſcaped the notice of the generality of authors on the ſubject of engraving. He worked entirely with the graver; and very probably received his firſt inſtructions from James de Gheyn, whoſe ſtyle he ſeems, at leaſt, to have adopted, and though he never equalled that artiſt, either in the correctneſs of his drawing, or the execution of the mechanical part of the engraving, yet his prints are not devoid of merit. I ſhall notice the following plates, only:

A woman with a baſket of eggs, marketing with a man, who has a baſket of fowls; a bridge and other buildings are in the back ground; a middling ſized plate, length-ways, from Claus Clock. *A man and woman walking, with a figure of envy pulling the cloaths from the back of a lady*; the ſame, from the ſame. *A man ſeated, to whom another is ſhowing a ſlipper; two men are diſputing at a diſtance; one of whom is drawing his ſword; and near them is repreſented a lady, purchaſing ſome cloth*, a ſmall plate, length-ways, from Karl Van Manderen. A ſet of ſmall long prints, repreſenting *ſea-ports with ſhipping* from C. Nicolai. The G. the V. and the B. are joined together in a ſort of cypher, in the manner repreſented in the plate at the end of the volume.

BARTHOLOMEW BREENBERG.

Born, 1620. Died, 1660.

This excellent painter is beſt known by the name of Bartolomeo, an appellation

pellation beſtowed upon him, for diſtinction ſake, by the ſociety of Flemiſh painters at Rome, called *Bentvogels*. He was born at Utrecht; but in the early part of his life went to Rome. His ſtudies in the art of painting were attended with ſuch ſucceſs, that his pictures were held in the higheſt eſtimation. He greatly excelled in landſcapes, and theſe he enriched with hiſtorical ſubjects. The figures and animals, which he introduced, were very ſpirited, and drawn in a maſterly manner; eſpecially when they were not larger than the ſize, in which he uſually painted them. He died 1660, aged 40 years. We have, etched by him, a ſet of twenty-four *views, and landſcapes, ornamented with ruins*, &c. from his own deſigns. His mark when he did not ſign his name, according to profeſſor Chriſt, was "B. B. F." the F. as uſual, ſtanding for fecit.

ANGELICA BREGEON.

Flouriſhed,

This lady, who, according to Baſan, was the wife of Tillard, a modern French artiſt, was herſelf an engraver. We have by her hand *a youth learning the art of drawing*; a ſmall upright plate, from Carlo Vanloo.

D. V. BREMDEN.

Flouriſhed,

An artiſt of no very great eminence, who worked entirely with the graver, in a ſtyle ſufficiently neat, but ſtiffly executed. The drawing alſo of the figures is very incorrect. We have by him a ſmall plate, lengthways, repreſenting *ladies and gentlemen at an entertainment*, from S. de Vliger. He alſo engraved from A. Vanden Venne. When he did not ſign his name at length, he ſubſtituted the cypher, which is copied on the plate at the end of the volume.

V. BRENNER.

Flouriſhed, 1708.

An engraver of *portraits*, who flouriſhed at the beginning of the preſent century; but his works by no means merit a ſeparate liſt.

FREDERIC BRENTEL.

Flouriſhed, 1608.

Profeſſor Chriſt reads this name Brendel; but the artiſt himſelf ſigns it Brentel, to the pompous parade at the funeral of *Charles III. duke of Lorrain*, which is well deſigned by him, and etched in a ſlight ſtyle, but with great ſpirit. The proceſſion conſiſts of a great many plates, theſe, bound up together with the deſcription, make a large folio volume. They were publiſhed at Nancy, A. D. 1608. This engraver frequently ſubſtitutes the letters F. B. when he does not ſign his name at length. In Florent le Comte, by a typographical

typographical error, the name is Breutel; but it is evidently meant for the ſame artiſt.

HANS or JOHN BRESANG.

Flouriſhed, 1619.

Breſang was a native of Germany. He is ranked in the claſs of little maſters, becauſe the prints which he executed, in general, were ſmall. He chiefly engraved on wood; but there are ſome copper-plates alſo, which have his cypher, and from the date appear to belong to him. Among other prints attributed to him, are the *twelve apoſtles, with Chriſt and St. Paul*, dated 1619; and a ſet of ſmall hiſtorical plates, taken from the *New Teſtament*. See his mark or cypher, compoſed of an H. a G. and a B. on the plate at the end of the volume. Great care muſt be taken not to confound this engraver with another, ſuperior to him, called Hans Baldung, who uſed the ſame mark and flouriſhed a century before him.

COMTE DE BRETEUIL.

Flouriſhed, 1752.

This gentleman, according to Baſan, was a great lover of the arts, who for his amuſement etched ſeveral ſmall plates, from Berchem, and other maſters.

CHARLES BRETHERTON.

Born, Died, 1783.

He was the ſon of James Bretherton of Bond Street, (well known to the public for his etchings, after the deſigns of Mr. Bunbury.) The chief of this young artiſt's performances in the engraving line were *views, landſcapes*, and *portraits*. He alſo deſigned ſeveral ſubjects, which prove him to have been a man of genius; particularly *Kate of Aberdeen*, a half ſheet circle, engraved by Tompkins. He died in a decline, July, A. D. 1783.

ANDRE BRETSCHNEIDER.

Flouriſhed, 1610.

An artiſt cited by profeſſor Chriſt, who, he tells us, reſided at Leipſick, where he worked from 1600 to 1620. See the mark, attributed to this engraver, at the end of the volume.

PETER BREUGHEL.

Born, 1510. Died, 1570.

This artiſt is uſually called *old Breughel*, to diſtinguiſh him from his ſon, who was alſo a painter of conſiderable eminence. He was born at Breda, and learned the firſt principles of painting from Peter Cock; after which he went to Italy, to improve himſelf from the ſtudy of the works of the greateſt maſters.

ters. He excelled chiefly in landſcapes, and droll ſubjects, reſembling thoſe of Jerom Boſche. He alſo, for his amuſement, is ſaid to have engraved ſome few plates of landſcapes and groteſque ſubjects, which according to profeſſor Chriſt, he marked with the initials of his name, P. B.

PETER BREUGHEL the younger, was the ſon of the above-mentioned artiſt, and named Helliſh Breughel, from the horrible ſubjects he delighted to repreſent. He engraved alſo, according to M. Heineken; but his works are not ſpecified. He died 1642.

JOHN BREUGHEL, brother to the preceding artiſt, diſtinguiſhed by the name of Velvet Breughel, was a painter of greater eminence than either his father or his brother. He particularly excelled in flowers, fruit, and landſcapes, with ſmall figures. He died, according to the beſt accounts, 1625, aged 52. To him is attributed ſome ſmall plates of *landſcapes*, &c. &c.

BRICART.

Flouriſhed,

A modern engraver, who reſided, I believe, in France. He is mentioned, however, by Baſan, by whom we are informed, that he engraved ſeveral prints, from Joan. Baptiſta Santerre and others; the ſubjects of which he has not ſpecified.

PAUL BRILL.

Born, 1554. Died, 1626.

This great artiſt was born at Antwerp, A. D. 1554. His excellence, as a landſcape painter, is ſo generally known, that it needs no repetition here. He died at Rome, A. D. 1626, aged 70 years. He etched ſeveral *landſcapes* in a very ſpirited, maſterly ſtyle, of which four large ones are found in the ſet, publiſhed by Nieulant, his diſciple.

MATTHEW BRILL, the elder brother of the above-mentioned artiſt, was an eminent painter of landſcape, and hiſtory; and, according to M. Heineken, he alſo engraved.

BRILLON.

Flouriſhed,

A modern French engraver, by whom, according to Baſan, we have ſeveral prints, from Watteau and other maſters.

J. BRIOT.

Flouriſhed, 1632.

An artiſt of very moderate abilities, who worked entirely with the graver, imitating the ſtyle of Jerom Wierix. He ſucceeded tolerably well with reſpect to the neatneſs of the mechanical part of his engravings; but in drawing, harmony, and effect, he was greatly deficient. His productions are ſtiff and taſteleſs, without the leaſt mark of genius. He appears chiefly to have

worked from his own deſigns, which, however do him no great honour. I ſhall only notice,

The *ſeven theological and cardinal virtues*, on ſeven ſmall folio plates.

A ſet of prints for *Ovid's Metamorphoſis*, ſmall plates length-ways.

The *ſybils*, a ſet of ſmall circular plates.

A variety of *frontiſpieces*, and other *ornaments* for books, &c.

N. Briot is alſo mentioned as an engraver, by profeſſor Chriſt, and other authors; and to him is attributed a ſet of *dreſſes*, &c. from the deſigns of Saint Igny.

B R I R I E T T E.

Flouriſhed,

The name of an obſcure artiſt, which I found affixed to ſome ſlight ſpirited etchings. To his name he adds the words, *inv. et fecit*; from whence we may conclude, that he engraved theſe plates from his own deſigns.

B R I S S A R T.

Flouriſhed,

The name of an artiſt affixed to a large whole ſheet print, repreſenting a bird's eye view of the *royal palace of Vincennes*, which is very ſlightly etched by him, from a drawing of his own. It is ſufficiently neat, but totally devoid of effect. He alſo engraved ſeveral plates, from the drawings of J. B. Santerre.

GIOVANNA MARIAE BRIXIENSIS, or DA BRESCIA.

Flouriſhed, 1562.

This ſingular artiſt, a native of Breſcia in Italy, was an eccleſiaſtic of the order of the Carmelites. He painted, at the beginning of the preſent century, the hiſtory of *Eliſha* and *Elijah*, for the monaſtery to which he belonged. For his amuſement, he alſo took up the graver; and we have ſeveral prints by his hand, which evidently prove him to have been a man of ability, though he never reached to any ſuperior degree of perfection. His uſual ſtyle of engraving bears ſome reſemblance to that of Marc Antonio, ſufficiently neat, and croſſed with hatchings upon the ſhadows; but there are ſome few of his plates, in which he has followed the manner of Andrea Mantegna; and the ſtrokes, which form the ſhadows, are laid from one corner of the plate to the other, without any hatching, or croſs ſtrokes, theſe are commonly among the artiſts diſtinguiſhed by the name of *ſecond ſtrokes*.

Florent le Comte, and others, who have followed him, have fallen into a ſtrange miſtake, and attributed to this artiſt thoſe prints which are marked with a monogram, compoſed of an I. a B. an A. and an M. which certainly belonged to John Baptiſta of Mantua, of the ſame family as George Ghiſſi. See the account of this artiſt under Ghiſſi.

I ſhall only mention the following prints by this artiſt: A *miracle of St. Gregory*, where a boy is reſtored to life. It is thirteen inches high by nine wide; and the name is affixed in this manner: Opus. Frs. 10. Mariae Brixiensis

XIENSIS. OR.CARMELITARUM. MCCCCCII. The mechanical part of the engraving of this print is executed in a ſort of mixed ſtyle, between that of Marc Antonio, and of Andrea Mantegna; but it is by no means equal to either. The drawing is defective, eſpecially in the extremities of the figures, which are heavy, and not well marked. A large upright plate, repreſenting the *Virgin, ſeated upon the clouds*, with St. John Baptiſt, St. Jerom, and three eccleſiaſtics of the order of the Carmelites, at the bottom, dated alſo 1502.

GIOVANNA ANTONIO BRIXIENSIS, or DA BRESCIA.

Flouriſhed, 1509.

An artiſt of the ſame family with the preceding. He was apparently a diſciple of the ſchool of Mantegna; for the ſtyle of engraving of that artiſt he almoſt conſtantly adopted; and the mechanical part of the execution of his plates is ſtill more neat and regular. But the advantage he may be ſaid to have gained hereby over Mantegna, is abundantly over-balanced by the defectiveneſs of his outlines, and the heavineſs of the extremities of his figures, which are uſually very poorly drawn. I ſhall notice by him,

The *ſcourging of Chriſt*, a large upright plate; with the name, Io. ANTON. BRIXIAN. on a tablet, dated 1503. The ſecond impreſſions are marked 1509.

Hercules ſtrangling a lion, marked D. HERC. IN. VICTO, and with his name.

A middling ſized upright plate, *Hercules and Antæus*, the ſame.

A *white horſe*, like that by Albert Durer; the back-ground only varied in the latter. In this he has intermixed ſome hatching: it is marked with his name, and dated 1505, a ſmall upright plate.

St. Peter, a ſmall upright plate. In this he approaches nearer to the ſtyle of engraving adopted by Marc Antonio: it is marked Jo. AN.

FRANCESCO BRIZIO, or BRICCIO.

Born, 1574. Died, 1623.

This artiſt excelled in painting architecture, and landſcapes. He was born at Bologna, A. D. 1574, and received his firſt inſtructions in the art of painting from Paſſerotti; but completed his ſtudies under Ludovico Carracci. It is ſaid, that he frequently aſſiſted Agoſtino Caracci in the plates, which he engraved. Perhaps he might; at leaſt, it is certain, that he generally worked with the graver only in the ſame ſtyle; and in the mechanical part of the execution ſometimes equalled him; but in correctneſs of outline, beauty, or expreſſion, never. We have alſo ſome few etchings by him. Among the prints by this artiſt I ſhall mention the following:

A *holy family*, from Corregio, a large upright plate, arched at the top.

St. Roch, from Parmigiano, a middling ſized upright plate.

The *flight into Egypt*, a ſmall upright plate from Ludovico Caracci.

Chriſt and the woman of Samaria, a middling ſized plate, length-ways, from Agoſtino Carracci, engraved, A. D. 1610. At the ſame time, Guido etched the *charity of St. Roch*, from Annibale Caracci.

CRISPIN VANDEN BROECK.

Flouriſhed, 1590.

He was a native of Antwerp, and a painter of ſome eminence in the hiſtorical line. We have a conſiderable number of prints, engraved from his deſigns, which prove him to have been a man of genius, and great fertility of invention. His uſual mark was a cypher, compoſed of a C. a V. and a B. joined together, which is copied on the plate at the end of the volume. He alſo is ſaid to have engraved; and among other things attributed to him, is the *circumciſion of Chriſt*, a middling ſized circular print, in chiaro-ſcuro. The outline is etched in a bold, free manner, on copper; and the block of wood, which produces the lighter tints, is ſo contrived as to imitate the hatchings of white chalk upon the lights. It is marked with his cypher.

BARBARA VANDEN BROECK.

Flouriſhed, 1600.

She was daughter to the above artiſt. It is highly probable, that ſhe learned to draw of her father: but from whom ſhe received inſtructions in the art of engraving is very uncertain; perhaps in the ſchool of the Colaerts, who engraved many plates from her father's deſigns. However, the progreſs ſhe made was ſuch, as does no ſmall credit to her abilities. I ſhall mention, in the firſt place, a middling ſized upright plate, repreſenting the *laſt judgment*, into which is introduced a great variety of figures. She has executed this plate entirely with the graver, and copied the ſtyle of Martin Rota with great ſucceſs. The figures, in general, are well drawn; the heads expreſſive; and the other extremities marked with great judgment. It wants effect, from the lights being too equally powerful, and too much ſcattered; but this was an error, that almoſt all the engravers, and many of the painters of that age, were very apt to run into. It is marked at the bottom, "Criſpin Vanden "Broeck inv. et Barbara filia Criſpine ſculpſit." I ſhall notice alſo a *holy family*, with St. John and ſeveral angels. This is marked with her father's cypher, as deſcribed above; and to it is added, "B. filia ſculp." It is a ſmall upright plate, dated A. D. 1600. Another *holy family*, with St. John kneeling, and angels attendant upon them, the ſame, and marked as above. This plate was publiſhed by Hondius, A. D. 1621.

J. VAN BROEDELET.

Flouriſhed, 1700.

A Dutch artiſt, who flouriſhed at the begining of the preſent century, by whom we have ſeveral mezzotintos. Among the reſt, *Cephalus and Procris*, from Gerard Hoet, a middling ſized upright plate, companion to *Venus and Adonis*, engraved in mezzotinto by Verkolie, from the ſame maſter.

C. DE

C. DE BROEN.

Flouriſhed,

An artiſt of no great merit, whoſe chief employment was engraving of portraits for the bookſellers, &c. To ſome plates the name is ſigned, " C. de Broen, jun." as to the portrait of *Piere Poicet*, from N. Verkolie.

JOHN VAN BRONKHORST.

Born, 1603.

This artiſt was born at Utrecht, and, after having ſtudied under ſeveral maſters, entered the ſchool of Cornelius Poelemburg, whoſe ſtyle of painting he imitated with great ſucceſs. He painted both hiſtory and landſcapes; and his pictures, which are very highly finiſhed, are held in great eſtimation. He amuſed himſelf with the point; and ſome *landſcapes* from Poelemburg, together with other ſubjects from his own compoſitions, are attributed to him. His mark, according to the generality of authors, was a cypher, compoſed of a *J*. a *G*. and a *B*. But the uſe of the ſecond letter, if the cypher really belonged to him, I know not. See the mark copied on the plate at the end of the volume.

JOHN VAN BROOKS.

Flouriſhed, 1742.

He was a native, as I have heard, of Ireland. He engraved in mezzotinto. His works, however, do him no great credit as an artiſt, either with reſpect of the drawing, or the execution. His prints are chiefly portraits; but there is a large hiſtorical mezzotinto by him, repreſenting the *battle of the Boyne*, after Wyke. Among his portraits, are the following: *Hugh Boulter, archbiſhop of Armagh, and primate of Ireland*, from F. Bindon, a large whole length. *William Aldrich, lord mayor of Dublin*, a half ſheet print, dated 1742, &c.

R. BROOKSHAW.

Flouriſhed, 1770.

A very modern engraver in mezzotinto, who reſided in London, and executed ſeveral portraits; among the reſt, that of *Mr. Bergeret*, after Cotes, *Lady Erſkine, General Paoli*, &c.

BROON.

Flouriſhed,

A name mentioned by Mr. Evelyn in his *Sculptura*, as an engraver. I do not recollect to have ſeen any of his works: perhaps it is the ſame artiſt as C. de Broen, mentioned above.

HANS or JOHN BROSAMER.

Flouriſhed, 1545.

A native of Fulda in Germany. He is one of thoſe artiſts, who on account of the ſmallneſs of their engravings, are ranked in the claſs of *little maſters*. It is impoſſible, at this diſtance of time, to aſcertain the ſchool, in which he learned the principles of the art of deſign and engraving. His ſtyle ſometimes bears a reſemblance to that of Aldegrever; but, in general, he has finiſhed his draperies and back-ground with ſmall dots between the ſtrokes. His drawing of the naked figure is very deficient. In the mechanical part of his plates he by no means equalled, either that celebrated artiſt, or John Sebald Beham, his cotemporary. His uſual cypher is compoſed of an H. and a B. joined together in the manner repreſented on the plate at the end of the volume. I ſhall only mention the following by him.

The *Philiſtines coming upon Sampſon, after Dalilah had ſhorn the locks of hair from his head*; a very ſmall plate, length-ways. It is dated 1545, and has the cypher between the two firſt and the two latter figures of the date; and to it is added his name at full length, *Johannes Broſamer Fuldæ Degens Faciebat.*

Solomon with his wives, adoring the idol, a ſmall upright plate, dated 1545, and marked with the cypher.

The *rape of Helen*, a very ſmall long frieze, dated 1540, marked with the cypher.

Marcus Curtius leaping into the gulph, a ſmall circular plate, marked the ſame.

Biblia Veteris Teſtamenti Artificioſis picturis effigiata, Franckfort 1552, a ſet of ſmall wooden cuts, copied chiefly from the excellent work of the ſame kind, executed by Hans Holbein, and publiſhed at Leyden 1547, with ſome additions; but by no means equal to the original in ſpirit, or neatneſs of execution.

M. V. BROUCK.

Flouriſhed, 1621.

By this artiſt, who appears to have been a painter, we have a ſmall plate, length-ways, repreſenting *Mercury and Argus*, with the cow in the back-ground. It is a ſlight etching, very poorly drawn, and deſtitute of effect. In retouching it with the graver, he has attempted to imitate ſomething of the ſtyle of Cornelius Viſſcher, but without ſucceſs. It is dated 1621.

ADRIAN BROUWER, or BROWER.

Born, 1608. Died, 1640.

According to the generality of authors, this artiſt was a native of Oudenarde; though ſome have affirmed, that he was born at Haerlem, A. D, 1608. He was the diſciple of Francis Hals, and proved an excellent artiſt. The ſubjects of his pictures were always taken from low life, and repreſent *Boors fighting*, *tavern ſcenes*, and *drunken quarrels*. But theſe he executed with ſo much ſpirit, and tranſparency of colouring, that his pictures are held in the higheſt eſtimation. His levity of temper prevented his continuing with Rubens, who had procured his releaſe from priſon at Antwerp, where he had

been confined as a ſpy. And his debauched manner of living put an end to his days, at the age of 32. By him we have ſome few etchings of ſuch ſubjects, as his pictures uſually repreſented. He frequently ſigned them with the initials of his name only, thus: H. B. the name Adrian being frequently written with an H.

J. BROUWER.

Flouriſhed,

An engraver of portraits of no great eminence. He worked entirely with the graver, and imitated the ſtyle of Cornelius Viſcher; but without ſucceſs. Among other things by him, is a large portrait of the *emperor Leopold*, from W. Vaillant.

ALEXANDER BROWN.

Flouriſhed, 1669.

According to the Hon. Mr. Walpole, we have ſome mezzotintos by this artiſt, who alſo wrote a treatiſe on the art of painting, drawing, limning, and etching. This treatiſe is illuſtrated with 31 copper-plates in folio, and was firſt publiſhed at London, A. D. 1669. Theſe plates, Mr. Walpole ſuppoſes, were engraved by his own hand. This matter however appears to me in a very doubtful light; for he is profeſſedly writing a treatiſe on etching, in the part which may be ſaid to refer to them, and ſpeaks very little concerning the uſe of the graver; now all the plates for this work are executed with the graver entirely, except perhaps the bare outline, which has ſometimes the appearance of etching; and they are copied from the book of deſigns publiſhed by Abraham Bloemart, well known by the name of *Bloemart's Drawing-book*.

There was a modern printſeller of the ſame name with the above artiſt, who publiſhed a great variety of mezzotintos; ſome of them probably executed by himſelf.

J. BROWN.

Flouriſhed, 1676.

He was probably a native of England; and engraved perhaps only for his amuſement. According to Ames, we have by him the portrait of *Richard Collins, ſupervi ſor of exciſe* at Briſtol. This plate was engraved at Tedbury.

ROGER BRUGES.

Flouriſhed, 1611.

An artiſt of little note, who aſſiſted Aaron Rathburne in engraving a map of London and Weſtminſter; for which they obtained a patent, A. D. 1611.

JOHN VANDER BRUGGEN.

Flouriſhed,

This artiſt, according to M. Heineken, was a native of Flanders, and reſided, as it ſeems, at Bruſſels. He is ſaid to have flouriſhed towards the end

end of the laſt century. By him we have a large number of mezzotintos; which, however, though not entirely deſtitute of merit, are ſuch as do him no great honor as an artiſt. See the mark, which he frequently uſed, when he did not chuſe to ſign his name at length, on the plate at the end of the volume. I ſhall only mention the following prints by him: Several *droll ſubjects*, from Teniers: among the reſt the *tooth-drawer*, an upright half ſheet print. The *gold weigher*, copied from Rembrandt Gerretz. The portrait of *Vandyck*, a ſmall upright plate, arched at the top, from a picture painted by that artiſt. His own *portrait*, a half ſheet oval plate from Largilliere. He alſo engraved from Adrian Brouwer, Oſtade, and other maſters.

D. P. BRUGGHE.

Flouriſhed,

A very obſcure artiſt, who, etched ſome few plates, in a ſtyle greatly reſembling that of Romain la Hooghe, into which he uſually introduced a great number of figures; and theſe he executed very prettily. The other parts of his compoſitions are ſtiff and taſteleſs; and a want of effect generally prevades the whole.

ABRAHAM DE BRUIN.

Flouriſhed, 1570.

This artiſt was a native of Flanders, and reſided at Antwerp. He may be reckoned among the claſs of artiſts, diſtinguiſhed by the appellation of *little maſters*, for his engravings, in general, are very ſmall. He worked entirely with the graver, in a neat, ſtiff ſtyle. His drawing is by no means correct; and the extremities of his figures are uſually very defective. His prints are evidently rather the productions of labour and aſſiduity, than of genius. The lights in them are ſcattered and unharmonized, which deſtroy the effect, and give them a cold, ſilvery appearance. But inattention to the chiaroſcuro was rather the fault of the age, than of the artiſt. His beſt prints, according to my judgment, are ſmall *friezes*, length-ways, repreſenting the *various modes of hunting, hawking*, &c. Add to theſe,

A *figure on horſeback*, a ſmall upright plate from Sebald Beham. His cypher is here made in a ſingular manner; the A. and the B. are joined together, and the D. is under the A. it is dated 1566.

A ſmall upright plate, repreſenting *three men converſing together*; one of which has a baſket of eggs, copied from Albert Durer. In this the D. is joined to the A. and the B. is under the A. all the letters as well as the date, which is 1567, are reverſed.

The *habits of the different nations of Europe, Aſia and America*, publiſhed in quarto, A. D. 1581.

Pyramus and Thiſbe, a ſmall plate, length-ways, from Francis Floris.

The *ſeven planets*, very ſmall upright plates, dated 1569.

The *five ſenſes*, &c. ſmall plates length-ways, the ſame.

The *reſurrection of Lazarus*, a ſmall upright plate, from a painter whoſe mark is a C. a V. and a B. joined together: perhaps Criſpin Vanden Broech, who

who muſt, however, have been a young man at that time; for it is dated 1571. See all the marks uſed by Abraham de Bruin, copied on the plate at the end of the volume.

NICHOLAS DE BRUIN.

Flouriſhed,

This artiſt was the ſon of Abraham de Bruin mentioned in the foregoing article, and by him we have a great number of prints. He did not follow the example of his father, either in his ſtyle of engraving, or the ſize of the prints which he executed. He imitated Lucas Jacobs of Leyden, whoſe works he appears diligently to have ſtudied; and, engraved large plates. His prints evidently prove, that he had more fertility of invention, than taſte, and he wanted judgment to ſelect ſuch forms only as were beautiful or ſtriking. His compoſitions, which uſually abound with figures, are deſtitute of effect. The lights are too much diffuſed, and the breadth of ſhadow by no means ſufficiently ſtrong to relieve the principal objects from thoſe at a diſtance; by which defect, the harmony is deſtroyed, and the whole appears confuſed and unfiniſhed. He worked entirely with the graver, in a very neat, but laboured ſtyle, copied, as before obſerved, from Lucas Jacobs of Leyden. His drawing is carefully attended to; but it is rather mannered, than correct. The heads of his figures are frequently very expreſſive; and amidſt all the diſadvantages which the artiſt labours under, much ſterling merit is very conſpicuous in his works. As I can only mention a few from the vaſt variety of plates engraved by this maſter: I ſhall confine myſelf to thoſe which are moſt generally eſteemed.

Boys playing, a ſet of ſmall plates, length-ways. In one of them is repreſented two children ſlain by lions: theſe plates are dated 1594.

The *paſſion of our Saviour*, repreſented in a ſet of large plates, length-ways, from his own compoſitions, dated 1612.

Adam and Eve in Paradiſe, the ſame, dated 1600.

Solomon and the queen of Sheba, the ſame.

Solomon adoring the idol, the ſame, dated 1602.

Reſurrection of the dry bones, the ſame.

The *golden age*, from Abraham Bloemart, a large plate, length-ways. This is generally conſidered as his fineſt print: it was admirably copied, in a ſmall circle, by Theodore de Brye.

A ſet of large *landſcapes*, length-ways, from Egidius Coninxlogenſis, J. Savery, D. Vinckboons, &c.

He uſually ſigned his name at length; when he neglected that, he ſubſtituted the initials in this manner, N. de B. and ſeldom omitted the date.

CHARLES LE BRUN.

Born, 1619. Died, 1690.

This celebrated French artiſt was a native of Paris. He was born, A. D. 1619, and died in that city 1690, aged 71. The *battles of Alexander*, among other eſtimable performances, painted by his hand, are ſufficient teſtimonies

of his ſuperior merit; and the excellent engravings from them, by Girard Audran, have contributed not a little to render that merit more generally conſpicuous. As a painter, I need not ſpeak of him here; but for his amuſement he etched ſeveral plates in a dark bold ſtyle; and though they are but ſlightly executed, the hand of the maſter appears very evidently in them. Among the reſt,

The *four times of the day*, ſmall upright plates, from his own deſigns.

An *infant kneeling upon a croſs*, the ſame.

GABRIEL LE BRUN.

Flouriſhed, 1660.

He was brother to Charles le Brun, mentioned above, and was alſo a painter; but he never arrived at any great degree of excellency. By him we have alſo ſeveral engravings; among the reſt, the *twelve apoſtles*, from his brother. He alſo engraved from Tintoret, Augoſtino Carracci, L. Teſtelin, and other maſters.

F. BRUN.

Flouriſhed,

Perhaps of the ſame family with the two preceding artiſts. His name I have found, however, affixed to ſome portraits, executed entirely with the graver, in a neat ſtyle; but very ſtiff and taſteleſs. Among the reſt are the following:

The *king and queen of Bohemia*, a middling ſized upright plate.

Leopold, archduke of Auſtria, in a ſmall oval.

Frederic Henry, prince of Orange, a large upright plate.

ORAZIO BRUNI.

Flouriſhed,

He was a native of Sienna, and judging from the ſtyle in which he engraved, I ſhould conclude, that he flouriſhed towards the middle of the laſt century. He worked chiefly with the graver, and ſeems to have aimed at copying the ſtyle of Francis de Poilly; but he has by no means happily ſucceeded. He worked chiefly from Andrea de Ancona, Rutilio Mannini, and other maſters; but we have alſo ſome few prints by him, which appear to have been executed from his own deſigns.

ISAAC BRUNN.

Flouriſhed, 1615.

This obſcure artiſt appears to have been a native of Straſburgh in Alſace. By him we have a neat, laboured engraving of the *church at Straſburgh*, to which he ſigns his name Iſaac Brunn Argentienſis, χαλκογραφους, A. D. 1615.

D. BRUNN.

D. BRUNN.

Flouriſhed, 1628.

Apparently this engraver was of the ſame family with the preceding artiſt; for he reſided at the ſame place. He worked entirely with the graver, in a neat ſtyle, ſomething reſembling that of Paul Pontius; but he by no means nearly equalled that great artiſt. Beſides his drawing is exceedingly defective. Among other prints by him, is a *Bacchanal*, from Rubens, a ſmall plate, length-ways. Alſo a *Bacchanal with boys*, from Vandyck, marked "D. Brunn Arg^sis. ſculp." and dated 1628.

A. F. BRUNN.

Flouriſhed,

A name I found affixed to a ſmall upright plate, neatly engraved, but in a ſtiff, taſteleſs ſtyle. It repreſents *Chriſt ſtanding on a mountain*, accompanied by an angel, and a female figure repreſenting the church; and Satan, with his accomplices, appear below. It is marked "A. F. Brunn fecit," without any date, or painter's name: hence we may conclude, it is from a deſign of his own.

FRANCIS BRUNNER.

Flouriſhed, 1620.

This artiſt was an engraver, and, according to profeſſor Chriſt, worked under *Aubry*. He engraved, among other things, the figures of the *Sylloge de Luckius*, about the year 1620.

JOHN THEODORE DE BRYE.

Born, Died, 1598.

This excellent artiſt was a native of Liege; but he reſided chiefly at Franckfort, where he carried on a conſiderable commerce in prints. It does not appear, when he was born, nor to what maſter he owed his inſtructions in the art of deſigning and engraving. The works of Sebald Beham were certainly of great ſervice to him. He copied many of the plates engraved by that artiſt, and ſeems to me to have principally formed his taſte from them. He worked almoſt entirely with the graver, and ſeldom called in the aſſiſtance of the point. He acquired a neat, free ſtyle of engraving, excellently well adapted to ſmall ſubjects, in which many figures were to be repreſented; as, *funeral parades*, *proceſſions*, and the like, which he executed in a charming manner. He alſo drew very correctly. His heads, in general, are ſpirited and expreſſive, and the other extremities of his figures well marked. His back-grounds, though frequently very ſlight, are touched with a maſterly hand. He died, as his ſons inform us, in the third part of Boiſſard's collection of *portraits*, March 27, 1598; the two firſt parts of which collection were engraved by himſelf, aſſiſted by his ſons, who afterwards continued it. See his mark on the plate at the end of the volume.

His great works were the following: The plates for the firſt four volumes of Boiſſard's *Roman Antiquities*; the two laſt volumes of which work was completed by his two ſons.

The plates for the illuſtration of the deſcription of *the Manners and Cuſtoms of the Virginians, in "the brief true Report of the new found land of "Virginia, publiſhed by Thomas Hariot, ſervant to Sir Walter Raleigh, and "employed by him in the diſcovery."* This work was printed at Franckfort by J. Wechelius, A. D. 1590. The plates were executed at De Brye's own expence from drawings made by J. White, who was ſent thither for that purpoſe.

Theſe plates were copied by Picart for his *Religious Ceremonies of all Nations*.

The plates to the Latin narrative of the *Cruelties of the Spaniards in America*, publiſhed 1598.

About the ſame year, namely, 1598, appeared De Brye's great work, entitled, *Deſcriptio Indiae Orientalis et Occidentalis*, in nineteen parts, contained in five large folio volumes.

Among his detached prints, the following are greatly eſteemed:

The *little village fair*; and its companion, the *fountain of youth*; two ſmall plates, length-ways, from Sebald Beham.

A *Bacchanalian proceſſion*, a ſmall plate, length-ways, from Julio Romano.

The *Venetian ball*, a ſmall circular plate, from Theodore Bernard.

The *golden age*, a ſmall circular plate, copied from the print engraved by Nicholas de Bruin, from a deſign of Abraham Bloemart.

The *proceſſion for the funeral of Sir Philip Sidney*, engraved at London. This is a long roll, "*contrived and invented by Thomas Lant, gent. ſervant of that "honourable knight, and graven in copper by Derick or Theodore de Brie, in "the city of London*, 1578." It contains about thirty-four plates; and prefixed is the portrait of Mr. Lant, aged 32. This has uſually been conſidered as the firſt Engliſh work by De Brye. John Fenn, eſq. of Eaſt Dereham in the county of Norfolk, is poſſeſſed of a very ſingular curioſity, which, as it is thought to be *unique*, certainly merits a very particular deſcription. I have little doubt, but that it was executed by De Brye; and if ſo, it is certainly one of his beſt works. That gentleman has obligingly favoured me with the following account of it.

A Deſcription of a Roll repreſenting the Proceſſion of the Knights of the Garter in 1576, *18th of Elizabeth.*

The proceſſion is repreſented as moving along a portico, quite open on the ſide next the obſerver, but ſupported by thirty-three pillars of the Ionic order on the ſide from him, in the following order:

The verger alone bearing his ſilver rod.

The twelve alms knights, two and two in their proper habits.

Their governor alone.

Four purſuivants, two and two, } in black gowns, over which are their
Six heralds, two and two, } tabards with the ſovereign's arms.
Two kings of arms, a-breaſt, }

The twenty-four knights companions, two and two, } all in the full habit
The emperor alone, - - } of the order.

Garter

Garter king of arms, with his ſceptre,
The regiſter, with his book, -
The uſher of the black rod, with his rod, } a-breaſt, with their mantles, &c.

The prelate,
The chancellor, } a-breaſt with their mantles, &c.

Two gentlemen uſhers, a-breaſt.

A nobleman (not of the order) carrying the ſword of ſtate, alone.

The ſovereign in the full habit of the order, alone.

Amounting in the whole to ſixty.

Over each knight companion of the order, are his arms within the garter, and in a compartment below, his name, titles, &c. are written in French. The laſt ſtall was vacant, and there is only a fancy portrait, given without name or arms. There are ſixty portraits in the proceſſion, each of them between four and five inches in height; under the arches of the portico, is a delightful view of a hilly country, (too hilly for an Engliſh proſpect) interſperſed with caſtles, churches, houſes, rivers, woods, men, animals, &c. and an exact view of Windſor Caſtle, as it appeared in that reign. The roll is ſixteen feet three inches long, and one foot deep, and was engraved on twelve plates.

Who was the original poſſeſſor of this curious roll, I know not, but in the beginning of this century, it belonged to Peter le Neve, Eſq. norroy; from him it came to Mr. Thomas Martin of Palgrove; after his deceaſe it was the property of Mr. Worch, and from him, in 1773, it came into my poſſeſſion.

The date under the dedication, written by Dawes, is altered with a pen from 1576 to 1578, but the proceſſion was in 1576, as two of the knights repreſented, were dead before 1578, though, perhaps the engraving was not finiſhed before the latter year.

Hollar, to his plate of the proceſſion copied in ſmall from this engraving, in Aſhmole's order of the garter, ſays, the original was deſigned by Marc Garrerd, who could be then only fifteen years old, being born in 1561, and I believe did not come into England till after the time this was done.

Mr. Walpole ſays, Garrerd drew a proceſſion of the queen, knights of the garter, &c. in 1584, from whence Aſhmole took his plate for the Hiſtory of the Order of the Garter. It certainly could not be this, which was not only drawn, but engraved before 1578, and from the dedication, I have no doubt, but that the drawings of this were executed by Thomas Daws, Rougecroix. It is a proof print, as the titles, names, dedication, &c. are written, and not quite finiſhed; ſo that the engraver had not added his name. The queſtion is, what became of the plates? for I never heard of another proof having been ſeen by any one.

The following is a liſt of the knights, companions, and officers, repreſented by their portraits in the proceſſion.

Charles Howard, E. of Effingham, Void,
Henry Stanley, E. of Derby, Henry Herbert, E. of Pembroke,
William

William Cecil, Lord Burleigh,
Henry Haſtings, E. of Huntingdon,
Sir Henry Sydney, Knt.
Henry Carey, Lord Hunſdon,
George Talbot, E. of Shrewſbury,
Anthony Browne, Viſcount Montague,
Edward Clinton, E. of Lincoln,
Henry Fitz Allen, E. of Arundel,
Emanuel, D. of Savoy,
Philip II. King of Spain,
Arthur, Lord Grey of Wilton,
Walter d'Evereux, E. of Eſſex,
William Somerſet, E. of Worceſter,
Francis Ruſſel, E. of Bedford,
Ambroſe Dudley, E. of Warwick,
Robert Dudley, E. of Leiceſter,
Thomas Ratcliffe, E. of Suſſex,
F. Montmorency, D. of Montmorency,
Adolphus, D. of Sleſwick, Holſtein, &c.
And Henry III. King of France,
Maximilian II. Emperor.
Sir Gilbert Dethick, Garter. William Day, Dean of Windſor, Regiſter.
Uſher of the Black Rod.
Robert Horne, Biſhop of Wincheſter, Prelate. Sir Thomas Smith, Chancellor.
Two Gentlemen Uſhers.
A Nobleman with the ſword.
Queen Elizabeth.

He alſo engraved a great number of portraits, proceſſions, and a variety of other ſubjects, as well from his own compoſitions, as thoſe of other maſters.

JOHN THEODORE DE BRYE.

Flouriſhed, 1620.

He was the ſon of the preceding artiſt. After the death of his father, aſſiſted by his brother, he completed the plates for Boiſſard's *Roman Antiquities*, two volumes of which were left unfiniſhed. They alſo added ſeveral parts to the collection of portraits of illuſtrious perſons, which their father had begun.

JOHN ISRAEL DE BRYE.

Flouriſhed, 1620.

The younger ſon of John Theodore de Brye the elder, and brother to the above-mentioned artiſt, whom he aſſiſted in the completion of the works, which their father had left unfiniſhed. They both of them imitated the ſtyle of their father; but in a ſtiff, taſteleſs manner. They never nearly equalled him in merit.

HENRY BRYER.

Died,

He was pupil to the late Mr. Ryland, with whom he afterwards entered into partnerſhip; and they opened a print-ſhop in Cornhill. When that partnerſhip was diſſolved, he went into buſineſs for himſelf; but he did not engrave many plates. By him, among others, are the two following:

Bacchus and Ariadne, a middling ſized upright plate; and *Mars diſcovered with Venus by Vulcan*, a large plate, length-ways. For this laſt he obtained a premium from the ſociety for the encouragement of arts and ſciences. His widow

widow lives at preſent in Poland-Street, where ſhe ſtill continues to publiſh prints from the pictures of Angelica Kauffman, &c.

L. BUBE.

Flouriſhed,

An engraver on wood, by whom we have a ſmall upright print of a *holy family* in chiaro-ſcuro. It is engraved on three blocks; the firſt for the outline and dark ſhadows; the ſecond for the light ſhadows; and the third for the demy-tint. Though it is executed in a very ſlight manner, it is, however, very ſpirited, and manifeſts the hand of the maſter. It is from a compoſition of Abraham Bloemart.

SAMUEL BUCK.

Died, 1779.

This ingenious artiſt, aſſiſted by his brother NATHANIEL BUCK, drew and engraved a large number of plates of various ſizes. They conſiſt of views of churches, monaſteries, abbies, caſtles, and other ruins. Alſo views of the principal cities and towns in England and Wales; and, among them, a very large one of the cities of *London and Weſtminſter*. They are all executed much in the ſame ſtyle. The back-grounds are ſlightly etched, and the buildings finiſhed with the graver, in a ſtiff manner. Their drawings, eſpecially thoſe of the ruins, &c. appear to have been too haſtily made; for which reaſon, on examining the prints with the objects they repreſent, they are frequently found to be very inaccurate. However, in many inſtances, they are the only views we have of the places repreſented; and in ſome, the only views we can have, as ſeveral of the ruins engraved by them, have ſince that time been totally deſtroyed. Samuel Buck died at his apartments in the Temple, in the month of Auguſt. A. D. 1779. The prints by theſe artiſts, which amount in the whole to 500, are too well known to need a ſeparate liſt. The two brothers were employed upwards of 32 years in this undertaking.

CARLO BUFFAGNOTI.

Flouriſhed,

A native of Bologna. By him we have ſeveral plates of *architecture*, into which he has uſually introduced ſome figures. They are very ſlightly etched, and the figures are incorrect. To ſome circular plates his name is ſigned; to which he adds, *inv. et fecit*. Theſe, therefore, were manifeſtly engraved from his own deſigns.

A. VAN BUISEN or BUYSEN.

Flouriſhed, 1710.

An indifferent engraver, who was, I think, a native of Holland. He worked entirely with the graver in a ſtiff ſtyle, very like that adopted by Gribelin; but he did not equal that artiſt. Buiſen, I believe, engraved

for the bookſellers only. We have by him a print of *David playing on the harp*, an octavo plate for the edition of Cowley's poems, printed, A. D. 1700. He alſo did ſome of the folio plates for the work entitled *Figures de la Bible*, from Picart and others, publiſhed at Amſterdam, 1720.

W. BUITWECH.

Flouriſhed,

According to profeſſor Chriſt, he engraved ſome plates, repreſenting the various habits of different nations, which he ſigned W. B. and W. BW.

BUGEY.

Flouriſhed,

An obſcure engraver of portraits, who probably worked only for the bookſellers. By him we have the portrait of *marſhal de Broglio* on horſeback, from M. Loir.

MICHAEL BUMEL, or BIMEL.

Flouriſhed,

A very indifferent engraver, by whoſe hands we have ſome *ſmall figures of ſaints*, and *ſubjects of devotion*; executed neatly enough with the graver; but without the leaſt taſte or correctneſs.

C. BUNO.

Flouriſhed, 1650.

This artiſt, according to profeſſor Chriſt, flouriſhed about 1650; when he engraved ſome plates, which he marked with the initials of his name C. B. But the ſubjects of theſe engravings are not ſpecified.

FLORIANO DEL BUONS.

Flouriſhed,

A name I found affixed to the portrait of *Guido*, a ſmall oval plate, all graved in a poor, feeble, ſtiff ſtyle, and without effect. It appears by the word *fecit*, which he had added to his name. that he engraved it from a deſign of his own.

FRANCIS BURANI.

Flouriſhed,

He was, according to Baſan, a painter, a native of Reggio, and flouriſhed in the laſt century. He etched a plate from a compoſition of his own, in the ſtyle of Spagnoletto, repreſenting *Bacchus ſeated upon a tub*, accompanied by three ſatyrs, a middling ſized print, length-ways.

THOMAS

THOMAS BURFORD.

Flouriſhed, 1750.

He was an engraver in mezzotinto, and not deſtitute of merit. We have ſome few landſcapes, and other ſubjects by him; but, I believe, he chiefly confined himſelf to portraits; ſome of which he alſo drew himſelf from the life; as that of the *Rev. Roger Pickering*, F. R. S. poſter ſize, half figure, which is dated 1747. Add to this, Mr. *Warburton*, from Philip; Mr. *Charles Churchill*, from J. H. Schlanck, dated 1765. He reſided in London, where, I believe, he died a few years ſince.

H. BURGH.

Flouriſhed,

An engraver of no great eminence, who reſided, I believe, in London, and worked for the bookſellers. Among other prints by him, are the two following: The *Iriſh dwarf*, from B. Smith, a ſmall upright plate. The portrait of *Thomas Bradbury*, miniſter of the goſpel, a ſmall oval print, which is ſigned "H. Burgh del. et ſculp." Theſe are both ſlight, and indifferent etchings.

MICHAEL BURGHERS.

Flouriſhed, 1670.

This engraver, who was probably a native of the United Netherlands, came into England ſoon after Utrecht was taken by Louis XIV. and ſettled at Oxford. From the multiplicity of his works, he appears to have been employed, not only by that univerſity, but by moſt of the chief bookſellers. His plates are executed entirely with the graver, in a ſtiff, laboured ſtyle, without genius, or knowledge of the art of deſign. His drawing, when he attempted to repreſent the naked figure, is exceedingly defective. He has, however, painfully preſerved many ancient reliques, the originals of which are now loſt. And though we cannot admire the taſte, with which they are executed, yet they become eſtimable, becauſe they ſtill continue to us an idea of thoſe monuments of antiquity, which time had otherwiſe obliterated for ever. At the bottom of ſeveral of his plates he adds to his name, *Academiæ Oxon. calcographus*. Among other things for the univerſity, he engraved the *almanacks*; and the firſt that appeared with his name, was for the year 1676.

Speaking as an artiſt, I ſhould ſay, that his beſt prints are ſome few frontiſpieces which he copied from Mellan, and imitated in them the ſtyle of engraving adopted by that maſter very ſucceſsfully. Of this ſort is the octavo frontiſpiece to the firſt edition of *Creech's Tranſlation of the Satires of Horace*, where a woman is repreſented taking a ſatyr's maſk from the face of the poet.

But his moſt eſtimable works are the *antiquities, ancient pavements, views of churches, ruined abbies, and other curioſities*, which were chiefly executed for that indefatigable antiquary, Thomas Hearne. He alſo engraved a great

variety of portraits; among the beſt of theſe may be reckoned that of *Sir Thomas Bodley*, with the heads of the other benefactors to the library, at the corners of the plate; this engraving was placed as a frontiſpiece to the catalogue of the manuſcripts, contained in the Bodleian library. The portrait of *Anthony Wood*, a ſmall plate in mezzotinto, is by Burghers, and I believe the only one he ever executed in that manner of engraving. See the mark which he uſed, when he did not ſign his name at length, on the plate at the end of the volume.

LE CHEVALIER BURGHESE.

Flouriſhed,

A name cited by Florent le Comte, as an engraver of *theſes* and *emblematical ſubjects*; but he has not ſpecified any of his works.

HANS or JOHN BURGKMAIR.

Flouriſhed, 1518.

A native of Germany, and according to the general account, a ſcholar of Albert Durer. He worked chiefly, if not entirely, on wood; and his prints poſſeſs much of that fire and ſpirit, which we diſcover in thoſe of his maſter. Some of his engravings are dated as early as 1510; for this reaſon, profeſſor Chriſt attributes to him, and with great appearance of reaſon, ſome ſmall, ſpirited wooden cuts which were made for the ancient edition of the works of Geyler de Keiſerberg, marked I. B. and dated 1510. He ſometimes uſed the two letters in this manner: H. B. ſeparate from each other; and at other times, both joined together; again, an H. and a B. joined together, with a C. upon the croſs bar of the H. the ſame cypher, which James Binck afterwards uſed, is attributed to him, when the date is from 1510 to 1518. Of this ſort is a ſmall upright wood cut, repreſenting the *three fates, with Cupid at the bottom plucking a flower*. It is dated 1513. Florent le Comte informs us, that, about the year 1518, he engraved a ſet of thirty-ſix prints, the *emperors or kings*. I never ſaw the ſet complete; but I have frequently met with odd prints belonging to it. They are on wood, in chiaro-ſcuro; on two blocks, one for the outline and principal ſhadows, and the other for the half tints. The figures are repreſented on horſeback. One I have before me has his name, "H. Burgkmair;" and it is dated 1518: the others have the initials of his name, H. B. only.

St. Sebaſtian ſtanding in an arch, a ſmall upright print, with his name, and dated 1512.

BURNFORD.

Flouriſhed,

One of thoſe book plate makers whoſe labours have adorned the publications of the former century. I have before me a frontiſpiece to the *Practiſe of Piety*, or ſome other book of devotion in twelves; it is executed entirely with the graver, but in a ſtyle that does no honour to the artiſt or credit to the taſte of his employer.

CORNELIUS BUS, or BOSC, or VANDEN BOSCH.

Flouriſhed, 1543.

He was a native of Bois le Duc in Flanders, and eſtabliſhed at Antwerp, where, excluſive of his profeſſion as an engraver, he carried on a conſiderable commerce in prints. His manner of engraving ſometimes reſembles that of Marc de Ravenna; at other times that of Æneas Vico. He never arrived at any ſuperior degree of excellence. He worked entirely with the graver, in a ſtiff, dry ſtyle, without taſte. His drawing is by no means correct; neither are the heads, and other extremities of his figures, ſufficiently attended to; and from the lights being diffuſed, and the feebleneſs of the maſſes of ſhadow, his engravings are uſually deſtitute of effect. He generally marked his plates with the initials of his name, C. B. and the date in the manner repreſented at the end of the volume. The following prints may be reckoned among his beſt:

The *taking down from the croſs*, a large upright plate, dated 1545, without any painter's name.

The *entombing of Chriſt*, the ſame, from Franciſcus Floris, and marked "Cornelius Bus fecit, A. D. 1554."

Chriſt preaching to the Jews, a middling ſized upright plate, nearly ſquare, with the initials, and no date. On a pedeſtal is written, *Beati que audiunt verbum Dei, et Cuſtodiunt.*

Moſes breaking the tables of the law, a middling ſized plate, length-ways, from Raphael, dated 1550.

Moſes preſenting the law to the people, the ſame, from the ſame, dated 1551.

Battle of the giants, with his mark: no painter's name.

Triumph of Bacchus, a large print, length-ways, engraved on three plates, from Julio Romano, dated 1543.

Venus and Cupid coming to Vulcan, who is working, with the three Cyclops, at the forge; a middling ſized plate, length-ways, dated 1546, with the mark. Both the mark and the date are reverſed on this print, being engraved the right way upon the plate.

He alſo engraved from Michael Angelo and other maſters.

B U S C.

Flouriſhed,

According to Baſan, this gentleman was inſpector of the galleries of the duke of Brunſwick; and for his amuſement, engraved a ſet of twenty-eight ſmall plates, after Rembrandt, and twenty heads, &c.

J O H N B U S H.

Flouriſhed,

He engraved ſome few portraits; but never arrived at any ſuperior pitch of excellency. Among others by him, is a ſmall print of *Gaven*, a Jeſuit.

LOUIS BUSINCK.

Flouriſhed,

This artiſt, according to Baſan, flouriſhed during the laſt century; and by him we have ſeveral prints in chiaro-ſcuro, performed in a very ſpirited and maſterly manner, from George L'Allemand. I ſhall only mention the following: A middling ſized print repreſenting a *holy family*. It is executed on three blocks of wood; the firſt for the outline, the ſecond for the deep ſhadows, and the third for the demy tint.

Æneas ſaving his father from the deſtruction of Troy, a middling ſized upright print, the ſame, with the painter's name.

Moſes, a ſingle figure ſeated, the ſame.

JOHN BUSSE.

Flouriſhed, 1528.

He may be ranked in the claſs of little maſters, and was apparently a diſciple of Aldegrever; at leaſt, he copied the works of that artiſt. He uſually ſigned his prints with the initials of his name, I. B. and added the date. Among others by this engraver, are the *ſeven planets*, very ſmall upright plates, marked I. B. 1528. On a ſmall plate length-ways, repreſenting a *man and woman dancing*, with two men playing on muſical inſtruments, the name is ſigned at length, "*John Buſſe.*" If any one ſhould object againſt the name, and ſuppoſe that it does not belong to the engraver, bringing, for inſtance, ſeveral of the ſmall dancing figures by John Sebald Beham, which ſeem to be a ſpecies of portraits, and have the names written over them, as *Martinus Winterton*, *Nicolas Criſtman*, &c. adding, that, like Beham, the preſent artiſt has alſo repreſented the portrait of John Buſſe. I ſhall obſerve, that the prints of this ſort by Beham have conſtantly *his* mark upon them, as well as the names of the dancing figures; this ſeems to be an invariable rule eſtabliſhed among the ancient engravers: and ſometimes they added it, even when they ſigned their name at length. Now this is the only print by this maſter, (for it is evidently by the ſame hand as the planets mentioned above) without his mark; which, I think, he would hardly have omitted on this occaſion; eſpecially as the initials of the name were the ſame as his own. Beſides, if the dancing figure of the man be a portrait, why ſhould not thoſe who are playing on the muſic be portraits alſo? yet their names are not expreſſed. In this manner, the name *Buſſemaker* is affixed to a ſmall print of *Jupiter and Leda*, copied from Henry Aldegrever, by Martin Pohem. But then that artiſt has added his monogram, compoſed of a P. and an M. joined together, to prevent the purchaſer from attributing by miſtake the engraving to Buſſemaker, who was probably only the publiſher.

MARTIN VAN BUYTEN.

Flouriſhed, 1588.

An engraver of no great note, who reſided at Rome, and worked, I believe, chiefly for the bookſellers. By him, among other things, we have the frontiſpiece to a book, entitled, *Lanotomia delle Cancellares che corſive et altre maniere*

maniere di Lodovico Curione, in folio. It is executed entirely with the graver, in a neat, dry ſtyle, without effect.

JAMES DE BYE.

Flouriſhed, 1600.

This artiſt, if he was not a native of Antwerp, certainly reſided there, and carried on a conſiderable commerce in prints and books. He very probably learned the art of engraving in the ſchool of the Collaerts, whoſe ſtyle he ſeems to have imitated, and with great ſucceſs. He drew correctly, and executed his plates entirely with the graver, in a neat, clear, determined manner. The heads of his figures are very accurately finiſhed, and the other extremities well marked. The effect indeed of his prints is not powerful, but confuſed, from the lights being too much ſcattered; and a certain ſtiffneſs or formality appears in the management of the ſtrokes, which is unpleaſing to the eye of the artiſt. His prints, however, may rank with thoſe of the beſt early Flemiſh maſters. He, with his cotemporary, John Baptiſta Barbe, aſſiſted the Collaerts in engraving the *life, paſſion, and reſurrection of Chriſt*, which conſiſted of fifty middling ſized plates, length-ways, from Martin de Vos. No. 18, repreſenting *Peter's wife's mother healed of her fever by our Saviour*, and No. 30, the *reſurrection of Lazarus*, both in that work, are, I think, fine ſpecimens of our artiſt's abilities. He alſo aſſiſted Philip and Theodore Galle, in the *life of the Virgin*, engraved alſo from the deſigns of Martin de Vos. The portraits of the deſcendants of the *Maiſon de Croy*, which are contained in a folio volume, are by him, and marked in the manner expreſſed on the plate of monograms, at the end of the volume. Likewiſe the portraits of the *kings, queens, and dauphins of France*, for the large edition of the hiſtory by Mezeray, &c.

MARC DE BYE.

Flouriſhed, 1664.

By this artiſt, who probably might be of the ſame family with the preceding, we have ſome very neat, ſpirited etchings of *animals*, &c. from Marc Gerard and Paul Potter. They are ſmall plates, length-ways, dated 1664.

NICHOLAS DE BYE.

Flouriſhed,

He might perhaps be related to the forementioned artiſt. We have by him ſome portraits, and other ſubjects; though I believe, the former chiefly employed his graver. Among them, is that of *Charles IX.* king of France.

CORNELIUS BUZZI.

Flouriſhed,

The name of an engraver mentioned by Florent le Comte, as chiefly excellent in the architectal line. He has not, however, ſpecified any of his works.

ADRIAN

C.

ADRIAN VANDER CABEL.

Born, 1631. Died, 1695.

This juſtly celebrated artiſt was born at Ryſwick, near the Hague, A. D. 1631. He was the diſciple of John Van Goyen, and chiefly excelled in painting landſcapes, ſea-ports and cattle; all of which he conſtantly ſtudied from nature, with great accuracy; and his pictures are deſervedly held in the higheſt eſtimation. He died, A. D. 1695, aged 64. By his hand we have ſome few etchings, in a ſlight, free ſtyle. Among others,

A large upright *landſcape*, in which is a figure of *St. Antony*. It is remarkable, that the figure is engraved in the ſtyle of Mellan, with ſingle ſtrokes, without any croſs hatching, perhaps inſerted by another maſter.

Another large upright *landſcape*, with *St. Jerom*, its companion.

Two large *landſcapes*, length-ways.

Thirty ſmall *landſcapes*, the ſame.

Six ſmall upright *landſcapes*.

VINCENZIO CACCIANEMICI.

Flouriſhed, 1540.

This gentleman was a native of Bologna, and of a noble family. He is ſaid to have ſtudied under Franceſco Mazzoli, who is more commonly known by the name of Parmigiano; and the engravings marked with the letters V. C. are attributed to him. Among others, thus marked, are the two following: *Diana returning from hunting*, with ſome oxen in the back-ground, a middling ſized plate, length-ways. A *landſcape* in which a Nymph appears with dogs, oxen and other animals repreſented in the back-ground, apparently companion to the former. They are both neatly executed, entirely with the graver, and in a ſtyle, greatly reſembling that of Æneas Vico, the diſciple of Marc Antonio.

CAESIUS. See Cesio.

G. V. CAFFEELS.

Flouriſhed,

The name of an engraver of no great note, affixed to the portrait of *Lodowick Muggleton*, the ſchiſmatic.

CAGLIARDI. See GAGLIARDI.

PAOLO CAGLIARDI, called VERONESE.

Born, 1530. Died, 1588.

This admirable hiſtorical painter was born at Verona, A. D. 1530, and was the diſciple of Antonio Badile, his uncle. The works of this artiſt, and his ſuperior merit, are too generally known to need any repetition here. For his amuſement he etched ſome few plates, which though ſlight, haſty productions, evidently ſhow the hand of the maſter. Among them are the following:

The *adoration of the Magi*, a large upright plate, nearly ſquare, marked "Paolo Veroneſe fec."

Two *ſaints ſleeping*, a ſmall upright plate, without a mark.

There are alſo ſome etchings, marked P. C. and PA. CAL. attributed to him.

D. CAGNONI.

Flouriſhed,

A name affixed to a portrait of *Victor Armid. III.* king of Sardinia.

CAILUS. See CAYLUS COUNT DE.

HENRY DE CAISSER.

Flouriſhed,

An artiſt, who was chiefly excellent, according to Florent le Compte, in engraving *funeral proceſſions*, *monuments*, &c. but that author has not ſpecified any of his works.

JOHN CALCAR.

Born, 1499. Died, 1546.

He was a painter of no ſmall eminence, born at Calcar, a city of Cleves. He was the diſciple of Titian, and copied the ſtyle of that excellent maſter ſo exactly, as to deceive Henry Goltzius. He died at Naples, A. D. 1546, aged 47. It is ſaid, that he engraved ſome few prints; but I have not ſeen any of them.

POLIDORO CALDARA, called DA CARAVAGGIO.

Born, 1492. Died, 1543.

This celebrated artiſt was one of the diſciples of Raphael, and aſſiſted him in the paintings, which he executed in the Vatican. He was born at Caravaggio in the duchy of Milan; but reſided chiefly at Rome; where, beſides the works above-mentioned, he painted a great number of pictures, which are held in the higheſt eſtimation. He was murdered in the 51ſt year of his age,

age, by his own valet, who had diſcovered, that his maſter had a large ſum of money in his poſſeſſion. According to Florent le Comte, he etched ſome plates from his own compoſitions, but this author has neglected to ſpecify the ſubjects.

CALLIARI, See PAOLO CAGLIARDI.

JAMES CALLOT.

Born, 1593. Died, 1635.

This juſtly celebrated artiſt, who was of a noble family, was born at Nancy in Lorraine, A. D. 1593. His paſſion for the arts was ſo ſtrong, that contrary to the inclination of his parents, he reſolved to purſue them. Accordingly, at the age of twelve, he determined to go to Italy, in order to improve himſelf; and ſecretly departed from his father's houſe. But having no money, he joined himſelf to a travelling company of Bohemians; and being arrived at Florence, an officer of the great duke placed him with Remigio Canta Gallina; under whoſe inſpection he copied the works of the great maſters, in order to acquire facility in the art of deſign, and a proper taſte. When he left Gallini, he purſued his journey to Rome, where he was met by ſome merchants from Nancy, who knew him, and took him with them back to his family. Here, however, he did not long remain; for in order to complete his darling ſtudies, he made a ſecond elopement; but was diſcovered by his elder brother at Turin; and was a ſecond time brought back to Nancy. His father now finding, that it was impoſſible to prevent his following his inclination for the arts, conſented, at laſt, to his ſolicitations, and permitted him to ſet out for Italy the third time, in the ſuite of a gentleman, whom the duke of Lorraine ſent to the pope. Being arrived at Rome, he applied himſelf aſſiduouſly to drawing, under Giulio Parigii. After which, deſirous of acquiring a facility in handling the graver, he entered the ſchool of Philip Thomaſſin; but that artiſt having a pretty wife, who expreſſed more kindneſs for Callot, than he approved of, a diſagreement between them took place; and the latter having greatly improved himſelf, went to Florence; where he was particularly noticed and employed by the great duke, Coſmus II. At this city it was, that he firſt began to etch; and he executed ſeveral ſmall ſubjects with great ſucceſs.

Upon the death of the duke his patron, Callot returned to his own country, and ſettled at Nancy, where he married a gentlewoman of diſtinction, A. D. 1625, being then 32 years of age. His reputation increaſed daily, and he was ſent for by the infanta Elizabeth-Clara-Eugenia to Bruſſels, at the time the marquis de Spinola was beſieging the town of Breda, to draw and engrave the taking of that town; which he accordingly performed. In the year 1628, he went to Paris; where he engraved for Louis XIII. ſeveral other great ſieges; among the reſt, that of Rochelle, and the iſland de Re; after which he returned to Nancy.

He was a great favourite with the duke of Lorraine, who not only frequently honoured him with his viſits, but even condeſcended to learn to draw under his inſtructions. The troubles ariſing afterwards in Lorraine,

Lorraine, which concluded with the ſiege and taking of Nancy, by the king of France, occaſioned his forming the reſolution of returning to Florence with his wife; but he was prevented from putting it in practice by death, March 28, 1635, being then forty-two years of age.

The following curious anecdote is related of him. After the reduction of the town of Nancy, in the year 1631, Louis XIII. ſent for him to draw and engrave that ſiege, as he had done thoſe of Rochelle and Ré; but he intreated his majeſty to diſpenſe with his complying with this command; becauſe he did not think it conſiſtent with the reſpect he bore to his prince, and love to his country, to repreſent any thing that ſhould appear to their diſgrace. A courteſan belonging to the king's ſuite, ſurpriſed at the refuſal of the artiſt, and not feeling the delicacy of his ſentiments, replied, in a menacing tone of voice, "you ſhall be made to obey." To which he boldly anſwered, "I will ſooner diſable my right hand, than be conſtrained "to do any thing contrary to my honour." The king was pleaſed with the greatneſs of ſoul, which appeared in this noble reply, and offered him a penſion of three thouſand livres, if he would attach himſelf to his ſervice. Callot thankfully refuſed the advantageous offer, preferring the love of his country to the amaſſing of a fortune.

The fertility of invention, and the vaſt variety, which are found in the works of this excellent artiſt, are very aſtoniſhing. One could hardly have ſuppoſed it poſſible, to combine ſo great a number of figures together as he has done, and vary the attitudes, without forced contraſt, ſo that all of them, whether ſingle figures or groups may be eaſily diſtinguiſhed from each other, evenin the maſſes of ſhadow; eſpecially when we conſider, that they are often minute to admiration. He generally (in his large prints eſpecially) raiſed the point of ſight to a conſiderable height in his compoſitions, to afford a greater ſpace for the figures, and conſequently a greater ſcope for his invention. In that charming print, called the *puniſhments*, the number of figures he has introduced is wonderful; all of them diſpoſed in different groups, with the greateſt judgment; and the actions of the ſmalleſt of them, in the diſtance ſeem conſpicuous, though the largeſt figure, in the fore-ground, ſcarcely exceeds three quarters of an inch. The ſame may be ſaid of the *fair*; and indeed of many others nearly equal to them in beauty. Where ſo great a number of figures is introduced into one print, it cannot be ſuppoſed, that there ſhould be any great general effect, to ſtrike the eye at firſt ſight. On the contrary, in caſting it curſorily over the *fair*, the *puniſhments*, or the *temptation of St. Anthony*, one would be at a loſs to declare the ſubject, the whole appears confuſed and without harmony: But the trouble of a careful examination is well repaid by the richneſs, the beauty, the taſte, and the judgment we diſcover in the diſpoſition of the figures, the management of the groups, and the variety and propriety of the attitude, which ſteal as it were, upon the mind.

He engraved in ſeveral ſtyles; the firſt of which was in imitation of his tutor Canta Gallina. After which he worked entirely with the graver; but without ſucceſs. Of this ſort are the *acts of the apoſtles*, ſmall plates from Ludovicus Civolius. His next ſtyle was a mixture of the

point and the graver, with coarſe, broad hatchings in the ſhadows: as, the *card-players*, the miracle of *St. Manſuetus reſtoring to life the ſon of king Leucorus*, who had fallen into a river, in reaching for his tennis ball. The *Virgin ſeated at a table, with Joſeph giving drink to the child Jeſus.* But his beſt manner is that, which appears to have been executed with the moſt freedom; by which we may ſay, as it were, he has expreſſed with a ſingle ſtroke, variety of character, and correctneſs of deſign.

He was, according to report, the firſt who uſed hard varniſh in etching; which certainly is greatly ſuperior to that which was before adopted. The works of this maſter amount to 1500 prints. Of theſe but few can poſſibly be mentioned in the following liſt.

The *murder of the innocents*, a ſmall oval plate, engraved at Florence. Callot engraved the ſame ſubject at Nancy, with ſome difference in the figures on the back-ground. The former is the moſt rare: a fine impreſſion of it is very difficult to be found.

The *marriage of Cana in Galilee*, from Paolo Veroneſe, a middling ſized plate length-ways.

The *paſſion of Chriſt*, on twelve very ſmall upright plates: firſt impreſſions very ſcarce.

St. John in the iſland of Palma, a ſmall plate, nearly ſquare.

The *temptation of St. Anthony*, a middling ſized plate, length-ways. He alſo engraved the ſame ſubject larger; which, though not the beſt, is notwithſtanding the ſcarceſt print. There is a conſiderable difference in the treatment of the ſubject in the two prints.

The *puniſhments*, wherein is ſeen the execution of ſeveral criminals. The marks of the beſt impreſſions of this plate are, a ſmall ſquare tower which appears above the houſes, towards the left, and a very ſmall image of the Virgin placed in an angle of the wall, near the middle of the print.

The *miſeries of war*, eighteen ſmall plates, length-ways. There is another ſet on the ſame ſubject, conſiſting of ſeven plates, leſs than the former.

The *great fair of Florence*, ſo called, becauſe it was engraved at Florence. As ſeveral parts of this plate were not equally bitten by the aqua-fortis, it is difficult to meet with a fine impreſſion. Callot, on his return to Nancy, re engraved this plate, without any alteration. The copy, however, is by no means equal to the original. The firſt is diſtinguiſhed from the ſecond by the words, *in Firenza*, which appear below at the right hand corner of the plate. The ſecond has theſe words in the ſame place, *Fe Florientis, & excudit Nancei.* There is alſo a large copy of this print, reverſed, publiſhed by Savery; but the difference is eaſily diſtinguiſhed between it and the true print.

The *little fair*, otherwiſe called the *players at bowls*; where alſo ſome peaſants are repreſented dancing. This is one of the ſcarceſt of Callot's prints; and it is very difficult to meet with a fine impreſſion of it; for the diſtances, and other parts of the plates, failed in the biting it with the aqua-fortis.

The *tilting, or the new ſtreet at Nancy*, a middling ſized plate, length-ways.

The *Garden of Nancy*, where young men are playing with a baloon, the ſame.

View

View of the Port Neuf, a ſmall plate, length-ways.
View of the Louvre, the ſame.
Four landſcapes, ſmall plates, length-ways.

ANDREA CAMASSEI.

Born, . Died, 1695.

A painter of Bevagna. He is cited in the liſt of Engravers at the end of the Abecedario; but none of his works are ſpecified. I do not recollect having ſeen any engravings by this artiſt.

GIOSEFFE CAMERATA.

Flouriſhed, 1740.

A modern engraver, a native of Venice, who flouriſhed 1740. He was the diſciple of G. Lazzarini. His works are not held in any great eſtimation. The principal part of them were for the collection of engravings, from the pictures in the Dreſden gallery. I ſhall only notice the following:

The aſſumption of the Virgin, a large upright plate, from Annibale Carracci.

St. Roch relieving the people afflicted with the plague, a large plate, length-ways, from Camillio Procaccini.

The *charity of St. Roch*, a large plate, length-ways, from Annibale Carracci; the ſame ſubject as Guido made an etching of.

DOMENICO CAMPAGNOLA.

Flouriſhed, 1517.

This artiſt, a native of Vienna, was one of the diſciples of Titian; and his reputation as a painter is by no means inconſiderable. He is ſaid to have chiefly excelled in landſcapes. He engraved on wood a variety of ſubjects, as well from his own deſigns, as thoſe of his maſter. They are executed in a bold, ſpirited ſtyle; but very ſlight. The drawing of the naked figure, when it is introduced, is not correct, nor are ſufficient pains taken to determine the extremities. He frequently marked his plates in this manner, DO. CAP. without writing it at length: to which alſo he uſually added the date. I ſhall only mention the following:

A *holy family, with St. John and St. Jerom*, a large plate, length-ways, without the painter's name, which I take to be Titian: it is dated 1517.

Two circular prints, in one of which is repreſented the *beheading of a woman before a king*, dated 1518.

Baſan appears to me to have been very much miſtaken, when he ſays of this artiſt, that "*he etched ſome plates from his own compoſitions.*" He has run into the ſame error, with reſpect to the following engraver.

GIULIO CAMPAGNOLA.

Flouriſhed, 1516.

According to the author of the Abecedario, this artiſt was the brother of

Domenico; and Florent le Comte aſſures us, that he worked from 1507 to 1517. He engraved entirely with the graver, in two manners very different from each other. The following plates are by this artiſt:

A ſmall upright print, repreſenting *Ganymede upon the back of the eagle.* In this he has imitated the ſtyle of Marc Antonio, and with ſome ſucceſs, reſpecting the mechanical part of the engraving; but the drawing of the figure is by no means ſo maſterly, or equally correct. This is marked, "Julius Campagnola Antenoreus fec."

A middling ſized upright print repreſenting a *ſingle figure* ſtanding, holding a cup and looking upwards. In this plate he has entirely varied his former manner. The back ground is executed with round dots, made apparently with a dry point. The figure is outlined with a ſtroke deeply engraved, and finiſhed with dots, in a manner greatly reſembling thoſe prints, which Demarteau engraved at Paris, in imitation of red chalk. The hair and beard are expreſſed by ſtrokes. It is a very extraordinary print, and proves the antiquity of that mode of engraving, which has been erroneouſly conſidered as a modern invention; but its merit conſiſts chiefly in its ſingularity; for the drawing of the figure is ſtiff and incorrect; and there is nothing in the general effect to recommend it.

PIETRO CAMPANA.

Flouriſhed, 1755.

A modern Italian engraver, by whom among other things, we have *St. Peter delivered from the priſon by an angel,* from Matthias Preti, for the collection of prints, engraved from the pictures in the Dreſden gallery.

C. D. CAMPIGLIA.

Flouriſhed,

An engraver of no great note, whoſe chief employment appears to have been in the portrait line. Among other portraits engraved by him, are thoſe of *Julius Romano* the diſciple of Raphael, and *James Jordans* the ſcholar of Rubens.

L'ABBE TERSAN DE CAMPION.

Flouriſhed,

A modern connoiſſeur, who, together with his brother, engraved ſeveral *landſcapes,* and other ſubjects, from Monet, and other maſters. I have ſeen a ſmall head in an oval, neatly executed, entirely with the graver, but in a ſtiff ſtyle, without much taſte: it is marked "Campion ſculp." without any painter's name or date.

ANTONIO CANAL.

Born, Died, 1768.

A modern Venetian artiſt who excelled in painting *views,* ſome of which he engraved. He was uncle to the famous IL CANALETTO. That juſtly eſteemed artiſt was his pupil, and painted alſo greatly in the ſame ſtyle.

ſtyle. According to M. Heineken, Canaletto is called by the Germans COMTE BELLOTTI: He alſo etched ſeveral large views of the town of *Dreſden*.

JOSEPH CANALE.

Flouriſhed, 1755.

A modern Italian artiſt, who, among other things, etched the *incredulity of St. Thomas the Apoſtle*, a middling ſized plate, length-ways, from Matthias Preti, for the collection of prints engraved from the pictures in the Dreſden gallery. This plate was finiſhed by Jean Beauverlet.

P. C. CANOT.

Flouriſhed, 1760.

This artiſt, who was a native of France, reſided the greater part of his life in London, where he engraved a great variety of plates, chiefly *views, landſcapes*, &c. from Vangoyen, Claude Gellee Lorrain, Pilement, &c. Some of them have much merit; but his moſt excellent prints appear to me to be *ſea views*, with ſeveral *naval engagements*, large plates from Paton.

REMEGIO CANTAGELLINA.

Born, Died, 1620.

A native of Florence. He was a painter and deſigner, of the ſchool of the Carraccii; and his drawings with the pen are very eſtimable. He alſo engraved *landſcapes, triumphal entries, opera ſcenes, feſtival decorations*, &c. as well from his own deſigns, as from thoſe of Giulio Parigi, from whom he learned the art of engraving. Among the reſt, is a ſet of plates by him, called *Palazzo del la Fame*. They are very ſlightly engraved, in a dark, heavy manner, and repreſent *triumphal chariots, veſſels, and a variety of other pompous decorations*. They were publiſhed 1608. It is no ſmall addition to the fame of this artiſt, that Callot and De la Bella were his diſciples. He had two brothers, namely, ANTONIO and GIOUANNA FRANCESCO, who, according to M. Heineken, alſo engraved, but he has not ſpecified their works.

SIMON CANTARINI, called IL PESARESE.

Born, 1610. Died, 1648.

This excellent young artiſt was born at Peſaro, a city in the dutchy of Urbino in Italy, A. D. 1610. The firſt principles of deſign and painting he learned from Gio. Giocamo Pandolfi. After which he entered the ſchool of Guido, where the rapid progreſs he made was ſuch, that the greateſt expectations were formed of his future excellence. He died at Venice, A. D. 1648, aged 38 years. Florent le Comte, who gives us a liſt of this maſter's etchings, ſays he was a native of *Oropeza*; and that the name of Pezaroro (for ſo he writes the *cognomen*) was given him, "*parce que ſes pieces furent ſi*

"*recherches*,

"*recherches, que lon les payoit au poids de l'or*," becauſe his pictures were ſo much ſought after, that they were bought for their weight in gold. To this he gravely adds, and with more juſtice, " the great painters of his time were ex- " ceedingly jealous of him, becauſe there was no doubt, but that he would " have ſurpaſſed them, had he lived to attain to their age; but he died very " young." His being a native of Paſaro, which, according to the moſt authentic accounts, he was, is moſt probably the reaſon of his being called *Il Peſareſe*, and not the great price of his pictures, though certainly he was an artiſt of very extraordinary talents. We have a conſiderable number of etchings by his hand, which are very ſpirited and maſterly. In them he has ſo nearly imitated the ſtyle of Guido (from whom we may reaſonably conclude he learned the art of etching), that his prints are frequently miſtaken for thoſe of that great artiſt. Yet, on cloſe examination it muſt be owned, that thoſe of Canterini are inferior in the marking of the naked parts of the figures, and eſpecially the extremities. Among the reſt of his etchings, which amount to about thirty, are the following:

St. Sebaſtian tied to a tree, with an angel bringing the crown and palm, a large upright plate, from Guido.

Chriſt carrying his croſs, a ſmall plate, length-ways.

The *Demoniac cured by St. Benoit*, a middling ſized plate, length-ways, from Lodovico Carracci.

Mars and Venus, a middling ſized upright plate, from Paolo Veroneſe.

Adam giving the apple to Eve, a ſmall plate nearly ſquare, from his own compoſition.

Mercury and Argus, a middling ſized plate, length-ways, the ſame.

The *rape of Europa*, the ſame.

Several prints of the *Virgin*, *holy family*, and other *ſubjects of devotion*, &c.

DOMINICO MARIA CANUTI.

Born, 1623. Died, 1671.

This extraordinary artiſt, by the force of his own natural genius, without the aſſiſtance of a maſter, acquired ſuch a knowledge of deſign and colouring, that Guido beheld his works with aſtoniſhment, and highly commended the taſte and judgment, which were manifeſted in them He was born at Bologna, A. D. 1623, and died, A. D. 1678, aged 55. We have ſome etchings by his hand, in which he has followed the manner of Guido, though in a ſtyle which is ſometimes neater and more finiſhed; but in the excellency of the drawing, and the ſpirit of the outline, he has not equalled that artiſt. Among others by him are the following:

The *Virgin ſeated in the clouds, with Chriſt ſtanding by her*, a ſmall upright plate, from his own compoſitions, marked D. M. C. F. The initials of his name, and the F. as uſual ſtanding for fecit.

St. Roch, a ſmall upright plate, the ſame.

St. Francis praying, a ſmall upright plate, from Guido. This laſt is marked " Doms. Ma. Canuti fec."

BERNARDINO CAPITELLI.

Flouriſhed, 1633.

This artiſt was a native of Sienna in Italy, and the diſciple of Rutilio Maneti. As a painter, I believe he never made any very conſiderable figure; nor can any great praiſe be attributed to him, conſidered as an engraver. We have ſeveral prints by him, which are etched, and retouched more or leſs with the graver, as he thought the effect required. They are all executed in a dark, coarſe, heavy ſtyle; and the drawing of the figure is by no means correct or maſterly. Among his principal engravings are the following:

The *life of St. Bernard of Sienna*, twelve ſmall plates, length-ways, including the title, on which he ſigns his name, "Bernardinus Capitellius Senenſis." When he omits to ſign his name at length, he uſually ſubſtitutes the initials in this manner: B. C. F. the F. as uſual, ſtanding for fecit.

A *Repoſo, where the Virgin holds a diſh with water, and the infant Chriſt is drinking*, a ſmall upright plate, from Rutilio Maneti.

Ceres drinking at the cottage of the old woman, a middling ſized upright plate, from Elſheimer, dated 1633. Count Goudt alſo engraved the ſame ſubject; but in a much ſuperior manner.

The *Aldobrandine marriage*, from an antique painting, a ſmall plate, length-ways. He alſo engraved ſome *portraits*, and a variety of other *ſubjects*, from Correggio, Aleſſandro Caſolano, and other maſters.

ALESSANDRO CAPRIOLO.

Flouriſhed, 1600.

This engraver appears to have been chiefly employed by the bookſellers; and we have a great number of portraits by his hand. He worked entirely with the graver, in a ſtiff, mannered ſtyle. His prints are, however, very ſlight, and without any pleaſing effect to recommend them. Among the engravings by this artiſt, are the portraits for a work, entitled, *Ritratti di cento Capitani illuſtri.*

GIOVANNI GIACOMO DEL CARAGLIO, or CARALIUS.

Flouriſhed, 1526.

This artiſt was a native of Verona, and moſt probably inſtructed in the art of engraving by the celebrated Marc Antonio Raimondi, whoſe manner he imitated with great ſucceſs. And though he never equalled the beſt prints of that great maſter, either in correctneſs of outline, or neatneſs of execution, he may without doubt, be conſidered, as one of the beſt of his diſciples. He poſſeſſed great knowledge in drawing the human figure, and paid no little attention to the extremities, which he marked with judgment. His heads eſpecially, are in general, very characteriſtic and expreſſive. His draperies however are not equally well drawn. The folds, which are too much broken, are not ſufficiently varied, or properly determined; and the management of the chiaro-ſcuro is very defective. But this was rather the fault of the age, than of the artiſt. Vaſari informs us, that he was alſo ſkilful

in

in engraving gems and precious ſtones; for which he was advantageouſly employed by the king of Poland. Profeſſor Chriſt ſeems deſirous of attributing to this artiſt the prints marked I. C. dated 1526; only, ſays he, "I am not "certain, that this engraver had begun to work at ſo early a date." He then adds, "the figures, or the ſtatues of the *heathen deities*, which appeared "under his name, are not by him: I find theſe ancient plates come originally "from James Binck." But here he is certainly miſtaken. Thoſe by Caralius are dated 1526; and the copies by Binck 1530; which is four years poſterior to the firſt publication of them. Theſe are ſmall upright plates; and the figures are repreſented ſtanding in the niches. They are from Roſſi.

Caraglio engraved for Roſſi, a painter of Milan, among other plates, according to Vaſari, an *anatomical figure holding a ſkull in its hand.* Afterwards he worked from the paintings of Perino del Vaga, Parmiggiano, and other great maſters. I ſhall notice by him the following only:

The *loves of the gods*, on twenty ſmall upright plates, from Perino del Vaga.

The *annunciation of the Virgin Mary*, a large upright plate from Titian.

The *marriage of the Virgin*, the ſame, from Parmiggiano.

Chriſt preaching to the multitude, a ſmall plate, length-ways, from Lambert Lombard. On the firſt impreſſion of this plate, the name of Caraglius, or Karolus, as it is written, is wanting.

LUDOVICO CARDI, called CIVOLI.

Born, 1559. Died, 1613.

This celebrated maſter, who poſſeſſed all the requiſites of a great painter, firſt ſtudied under Aleſſandro Allori, and afterwards under Andrea del Sarto, and Correggio. He firſt grounded himſelf perfectly in the art of deſign, as well from the antique ſtatues, as the works of Michael Angelo, Buonaroti, and other maſters, eminent for their taſte and correctneſs of drawing. When he had ſucceeded in this, he applied his ſtudies to colouring; and the works of his pencil are generally held in the higheſt eſtimation. He died at Rome, A. D. 1613, aged 54.

This great artiſt alſo engraved a few plates in a ſlight, neat ſtyle, which, however, evinces the hand of the maſter. Among others is a ſmall plate, length-ways, repreſenting *Mary Magdalen, waſhing the feet of Chriſt, at the table of Simon the Phariſee.* The heads of the figures, and there are many of them in print, are remarkably beautiful; thoſe eſpecially of our Saviour and Mary Magdalen. This print is marked, C. L. CIV. F. the C. and the L. being joined together, in form of a cypher, in the manner repreſented on the plate at the end of the volume.

LUCA CARLEVARIIS.

Born, 1665. Died,

This painter was born at Udino in Italy; but he appears to have generally reſided at Venice. He was chiefly excellent in painting *landſcapes*, and *ſea views with ſhipping.* He alſo engraved a ſet of *views of Venice*, conſiſting

ſiſting of one hundred large plates, length-ways. They are ſlight, but bold, ſpirited etchings; and give us a clear idea of the places they are intended to repreſent. Theſe were publiſhed at Venice, May 27, 1703.

SALVADOR CARMONA.

Flouriſhed, 1760.

A native of Spain. He was pupil to Charles Dupuis; but afterwards ſettled at Madrid. Among other prints by this artiſt are,

The *reſurrection of Chriſt*, a large upright plate, from Vanloo; and the *adoration of the ſhepherds*, a large plate, length-ways, from Pierre. Among the portraits which he executed, is that of *Mr. M. Colin de Vermont*, a middling ſized upright plate. This portrait, together with that of *Boucher* the painter, he engraved for his reception into the Royal Academy of Arts at Paris.

CAROLUS REX.

Flouriſhed, 1735.

It is no ſmall honour to the art of engraving, when conſidered as an amuſement only, that it has had charms ſufficient to engage the attention of a king. The works of genius, and the ſtudies of the learned, lay a juſt claim to the patronage of the great; and ſurely the condeſcending to employ a leiſure hour in the improvement of any uſeful art or ſcience, cannot reflect diſhonour even upon royalty itſelf.

The king of Naples and the two Sicilies, has very carefully preſerved from deſtruction a prodigious number of valuable reliques of antiquity, diſcovered at Herculaneum, and other neighbouring places, which were overwhelmed by the irruption of Veſuvius; and he has cauſed them to be drawn, engraved, and publiſhed. They are contained in five large folio volumes. He may therefore be called the patron of the arts; yet not as the patron of the arts only, but as an artiſt, this royal perſonage claims a place in this work. The following plate is engraved by him:

The *Virgin and Child*, in a ſmall circle. The Virgin, which is only a half figure, leans her head upon her right hand; and the infant Chriſt is upon her lap, holding a croſs in his right hand. It appears to be executed entirely with the graver, except upon the lights, which are ſoftened with round dots, apparently made with the dry point. Under it is written, MARIA, VIRGO *felicitates*, and marked, *C. R. V. S. Meſſanæ*, 1735. The *C. R.* and *V. S.* are joined together, cypher-ways, in the manner expreſſed on the plate at the end of the volume; and the initials are thus explained at the bottom: *Carolus Rex utriuſque Siciliae*. This print is in the collection of Dr. Monro.

CAROT.

Flouriſhed, 1585.

By this artiſt, who reſided at Rome, I have ſeen a ſmall upright print, repreſenting *St. Francis holding a croſs*. From the broad, ſpirited ſtyle, in which it is etched, I ſhould ſuppoſe he was a painter; and it appears from

the word *fecit*, which he has added to his name, without attributing the deſign to any body elſe, that it was his own.

UGO or HUGO DA CARPI.

Flouriſhed, 1500.

He was a native of Italy, and a painter of no very conſiderable talents; though a man of ingenuity. The following anecdote is recorded of him, that he painted a picture with the ends of his fingers, without uſing a pencil; which picture was preſerved at the altar of the church of St. Regard at Rome, and Michael Angelo Buonarota, being greatly importuned to give his opinion concerning it, replied ſimply, that it would have been better, had he uſed his pencil. His engravings on wood, however, have ſecured to him that fame, which, perhaps, his paintings might not have done. I ſhall not, in this place, enter into an examination of the claim, which has been given him, of being the firſt engraver on wood. That he was not, will hereafter be abundantly proved, in the eſſay on that ſubject, prefixed to the ſecond volume of this work. His claim to the invention of that ſpecies of engraving on wood, diſtinguiſhed by the name of chiaro-ſcuro, in imitation of drawing, will appear to be better founded. This is performed by uſing more blocks than one; and Ugo da Carpi uſually had three; the firſt for the outline and dark ſhadows; the ſecond for the lighter ſhadows; and the third for the half tint. The prints by this artiſt, though very ſlight, are uſually very ſpirited, and in a maſterly ſtyle. They preſerve, at leaſt, a bold ſtriking reſemblance of the ſketches of the great painters, from whoſe deſigns they are taken. His firſt work of this kind appears from Vaſori to have been,

A *Sibyl reading in a book, with an infant holding a flambeau to light her*, from Raphael. We have alſo by him

The *burning of Troy, with Æneas ſaving his father Anchiſes*, a large upright print, from the ſame.

A *deſcent from the croſs*, from the ſame, a middling ſized upright print.

David cutting off the head of Goliah, a middling ſized plate, length-ways, from the ſame.

A *Magician*, ſeated on the ground, with a book open before him; and in the back-ground to the right appears a bird, with all its feathers plucked off, a large upright print, from Parmigiano. The ſame ſubject was alſo engraved on copper by one of the diſciples of M. Antonio. Baſan calls it, *Diogenes ſeated at the entrance of his tub*.

Theſe are all I can mention; but he engraved a great number more, from maſters above-mentioned, and from others alſo.

GIULIO CARPIONE.

Born, 1611. Died, 1674.

This artiſt, a native of Venice, was a painter of great eminence. He chiefly excelled in painting *Bacchanals, proceſſions, and triumphs*, which he executed in a ſuperior ſtyle. His pictures are generally ſmall, and conſiſt of a great variety of figures, which are finely compoſed with much

grace, and great excellency of colouring: ſo that his paintings were greatly ſought after, and have always borne a good price. He alſo etched ſeveral plates, which though ſlight, are performed in a very maſterly manner, and bear ſome reſemblance to thoſe of Guido. The drawing of the naked parts of the figures indeed is not ſo correct, nor are the extremities ſo well marked. I ſhall notice by him, from his own compoſition,

Two ſmall plates, length-ways, repreſenting *Bacchanalian ſubjects, with boys playing*, &c.

Love blinding temperance, a ſmall plate, length-ways.

Chriſt in the garden of olives, a middling ſized upright plate.

A *holy family, with angels, and the Deity repreſented above*, a ſmall upright plate.

A *repoſo: the Virgin is reading and Joſeph is ſtanding by her*, a ſmall upright plate.

R. CARR.

Flouriſhed, 1668.

This engraver, who was certainly an Engliſhman, imitated the ſtyle of Hollar, but with no great ſucceſs. We have etched by him a map of England dated 1668.

LODOVICO CARRACCI.

Born, 1555. Died, 1619.

The family of the Carracci have immortalized their names, not only by the extraordinary merit of their performances, but by the ſchool of deſign, which they eſtabliſhed at Bologna, in order to encourage the drawing of the human figure from nature. And they not only ſucceeded themſelves wonderfully in this branch of the art, but alſo brought up ſeveral very excellent ſcholars; and the very fame thoſe ſcholars have acquired, reflects no ſmall degree of honour upon their tutors. The firſt artiſt of this well known family was Lodovico Carracci, who was born at Bologna, A. D. 1555, and firſt ſtudied under Proſpero Fontana; but he perfected himſelf by an aſſiduous examination of the works of the greateſt maſters. And he ſucceeded ſo well in colouring eſpecially, that his pictures are juſtly held in the higheſt eſtimation.

By this celebrated artiſt we have a few ſmall engravings, from his own compoſitions. He firſt etched his deſign, and afterwards finiſhed it with the graver. His etchings are ſlight and free; and the extremities of the figures are marked in a maſterly manner. I ſhall notice the following by his hand:

A *holy family*, a middling ſized plate, length-ways, wherein Joſeph is repreſented, leaning his head upon his hand.

The *Virgin, half figure, ſeated, holding the infant Jeſus, ſurrounded with angels*, a ſmall upright plate.

The *Virgin giving the breaſt to the infant Chriſt*, the ſame.

The *Virgin ſeated, holding a book in her hand; the infant Chriſt and St. John are ſeen at the corner*, the ſame.

He often marked his plates with the initials of his name, as L. C. or LO. C.

AGOSTINO CARRACCI.

Born, 1558. Died, 1602.

He was the ſecond artiſt of this extraordinary family, firſt couſin to the preceding painter, and brother to Annibale Carracci. Their father's name was Antonio, and he was a taylor by occupation; but being willing to make a better proviſion for his children, he gave them a good education. Agoſtino, in particular, was bred a ſcholar; but his violent inclination for the arts ſoon manifeſting itſelf. Antonio placed him with a goldſmith; where, it is highly probable, he acquired ſome knowledge in the art of engraving. This buſineſs, however, not ſuiting his temper, he at laſt reſolved to follow painting; and firſt placed himſelf under Fontana. Afterwards he became the diſciple of Paſſerotti; but he completed his ſtudies with his couſin Louis Carracci. With all his excellence as a painter, he could not give up the deſire he had formed in his mind of improving himſelf in the art of engraving; a taſte for which he had diſcovered, ſo early as the age of fourteen. Accordingly he applied to Cornelius Cort, one of the moſt celebrated artiſts of that time; and imitated his manner ſo exactly, with reſpect to the mechanical part of it, that were it not for the great ſuperiority, which appears in the drawing of the prints of Carracci, it would be difficult to diſtinguiſh them from each other. A ſtriking inſtance of the truth of this aſſertion, may be ſeen in the *holy family with St. Jerom*, from Correggio, which was engraved by both artiſts.

Agoſtino Carracci worked entirely with the graver, in a bold, free ſtyle: and his drawing of the naked parts of the figure is admirable. The heads are remarkably fine, and the extremities are marked in a moſt accurate and maſterly manner. His draperies are frequently ſtiff, and croſſed with a ſquare ſecond ſtroke, which gives them an unpleaſing effect. But perhaps his greateſt defect is the prevalent fault of that age, namely, the little attention paid to the chiaro-ſcuro. The lights are too much ſcattered, and left untinted, as well upon the diſtances, as upon the front and principal objects; which not only deſtroys the harmony of the effect, but gives a ſlight, unfiniſhed appearance even to the neateſt engraving. Baſan ſpeaks of him in theſe words: "This "excellent artiſt, equally verſed in the ſciences and the fine arts, treated his engravings in ſo perfect a ſtyle, that one knows not which to admire moſt, "the correctneſs of his drawing, or the beauty of the performance. All young "artiſts ought carefully to obſerve, with what facility and perfection he "expreſſed the extremities of his figures, and with what art he executed even "landſcape with the graver."

Agoſtino Carracci died 1602, aged 44.

The following are the principal engravings by this great artiſt:

The *adoration of the Magi*, a very large upright print, arched at the top, engraved on ſeven plates, from Baldaſſare Peruzzi.

A *holy family, with St. Jerom, and Mary Magdalen kiſſing the foot of the*

the infant Chriſt, a large upright plate from Correggio, dated 1586. Cornelius Cort alſo engraved a print from this picture, which bears the ſame date.

The *Virgin ſeated upon a flight of ſteps, holding the infant Chriſt. St. John is ſtanding by them, and Joſeph appears behind. Towards the left is St. Michael treading on the devil, holding a pair of ſcales, in which are two ſmall figures*, a large upright plate, from Lorenzino da Bologna.

A *holy family, repreſented on a ſort of pedeſtal, with St. Anthony and St. Catherine below*, a large upright plate from Paolo Veroneſe, dated 1583.

The *marriage of St. Catherine*, a large upright plate, from the ſame.

An *ecce homo*, half figures, a middling ſized upright plate, after Correggio, dated 1587.

The *crucifixion*, a large print, length-ways, on three plates, after Tintoretto.

A *dead Chriſt in the tomb, with an angel holding one of his hands*, a middling ſized upright plate, from Paolo Veroneſe. The ſame ſubject was alſo engraved by Gaſper Duchange, for the Crozat collection.

Chriſt appearing to St. Anthony, and conſoling him during his temptation, a large upright plate from Tintoretto.

The *Virgin appearing to St. Jerom*, the ſame, from the ſame. Dated 1588.

The *martyrdom of St. Juſtina*, a large upright print on two plates, from Paolo Veroneſe.

The *extaſy of St. Francis*, a ſmall upright plate, copied from the beautiful etching of Franciſco Vanni. This is dated 1595.

Æneas ſaving his father from the deſtruction of Troy, a large plate, length-ways, from Frederico Baroccio.

Mercury and the Graces, a ſmall plate, length-ways, from Tintoretto.

Wiſdom accompanied by Peace and Abundance, driving away the God of War, the ſame from the ſame.

The two following are from his own compoſitions:

St. Francis receiving the ſtigmatics; in the front of the print is a ſcull; a large upright plate.

The *cord or girdle of St. Francis*, thus called becauſe St. Francis is repreſented in the clouds, diſtributing pieces of his cord to the popes, cardinals, biſhops, and kings, who appear below; a very large upright plate, dated 1586.

He marked his plates A. C. or AVG. F. or Agos. C. or Ag. C. or Ag. Bononiæ. But when the collector is acquainted with his manner, he cannot eaſily be miſtaken in his prints.

ANNIBALE CARRACCI.

Born, 1560. Died, 1609.

He was the ſecond ſon of Antonio Carracci, and brother to Agoſtino, mentioned in the preceding article. He was born at Bologna, and applied himſelf wholly to painting. That the works of genius and merit do not always meet with their juſt reward, we have a ſtriking inſtance in the hiſtory of this great artiſt. Poſſeſſed of ſuperior abilities, which he cultivated with great ſtudy and application, he arrived at ſo high a pitch of excellence, that few

few have ſurpaſſed him in any of the great requiſites of the art of painting; and none I believe, in correctneſs of drawing the human figure. To his correctneſs he joined an admirable taſte. His pictures are held in the higheſt eſtimation, and juſtly ranked among the productions of the firſt maſters; but his labours were by no means recompenced as they deſerved; and he died of chagrin, to the laſting diſgrace of cardinal Farneſe. That opulent eccleſiaſtic employed Carracci, for a very ſmall ſtipend, to ornament his palace with paintings; which he performed with unremitting aſſiduity, juſtly expecting at the end of eight, or, as ſome ſay, ten years, the time employed in the execution of the work, to receive a bountiful reward for his labour; but to his great aſtoniſhment, was preſented with five hundred crowns. This paltry ſum for ſo noble a performance was rather an affront, than a reward. And it lay ſo heavy upon the mind of the artiſt, that it is ſaid to have thrown him into a conſumption, which haſtened by his own intemperance, put an end to his life, at Naples, where he had retired for his health, A. D. 1609, he being then only 49 years of age.

This great work of Carracci, which has been engraved ſeveral times, is well known by the name of the *Farneſian Gallery*. We have ſome few etchings which are retouched with the graver, by the hand of this artiſt. And though the point appears to have been taken up for amuſement only, yet the hand of the maſter is viſible in his productions; one of the beſt of which, in my opinion, as well in point of finiſhing, as in ſpirit and character, is

The *crowning of Chriſt with thorns*, a ſmall upright plate, dated 1606. This as well as all the following, is from his own compoſition, and has been copied ſeveral times.

A *dead Chriſt on the lap of the Virgin*, who is accompanied by St. John and Mary Magdalen, a ſmall plate, length-ways, called the *Chriſt du Caprarole*, dated 1597.

The *adoration of the ſhepherds*, a ſmall plate, length-ways, called the *little crib or manger*; part of which a ſhepherd is leaning againſt, in the middle of the print. This has been copied ſeveral times, the ſame ſize.

The *adoration of the Magi*, a ſmall upright plate.

Chriſt and the woman of Samaria, a middling-ſized plate, length-ways.

A *holy family, where Joſeph is ſeated, leaning againſt a column, holding a book*, a ſmall plate, length-ways.

The *Virgin holding the infant Chriſt, and giving drink to St. John*. This print is diſtinguiſhed by the name of the *Virgin of the porringer*, a ſmall plate, length-ways.

The *deſcent of the Holy Ghoſt*, a ſmall upright plate nearly ſquare. This is marked with a ſingular cypher, compoſed of an A. a C. and a B. for *Annibale Carracci, Bologneſe*. See this cypher copied on the plate at the end of the volume.

Suſanna and the elders, a middling ſized plate, nearly ſquare.

Jupiter and Antiope, a ſmall plate, length-ways, dated 1592.

Silenus with two ſatyrs, a ſmall circular plate, about eight inches and a half diameter; the border of which is ornamented with vine branches, and bunches of grapes. This is commonly called the *diſh of Annibale Carracci*; and

and is ſaid to have been engraved upon the bottom of a ſalver, belonging to cardinal Farneſe.

He often uſes the letters A. C. when he does not ſign his name at length. However, his works are eaſily diſtinguiſhed from thoſe of his brother Agoſtino, who I believe never etched.

FRANCESCO CARRACCI, called FRANCESCHINO.

Born, 1594. Died, 1622.

This imprudent young man, poſſeſſed of ſuperior talents for the art of painting, might with proper application, have acquired perhaps a reputation, equal, if not ſuperior to any of the Carracci's. He was nephew to the two foregoing artiſts, and inſtructed in the art of deſign by Lodovico Carracci. In a ſhort time he attained to a prodigious knowledge of the human figure, which he drew ſo correctly, as to aſtoniſh his tutor. But neglecting the dictates of genius and of reaſon, he gave way to vice and debauchery, which ſoon brought his life to a miſerable end. He died in an hoſpital at Rome, A. D. 1662, aged only 28 years. He etched ſome few prints, from the compoſitions of his uncle, Annibale Carracci. Among them are the following:

The *Virgin with the infant Jeſus, ſeated upon a cloud*, a ſmall upright plate.

Semiramis, and three other *famous women of antiquity*, four ſmall upright plates.

He ſometimes marked his plates with an F. and a C. joined together, in the faſhion of a cypher, in the manner expreſſed on the plate at the end of the volume.

LAURENCE CARS.

Flouriſhed, 1760.

A modern French engraver of great merit, who reſided at Paris. By him we have a conſiderable number of prints, from Le Moine, and other maſters. Among the reſt,

The portrait of *Louis XV. king of France, ſurrounded with emblematical figures*, a large upright oval plate, from Le Moine.

Hercules and Omphale, a middling ſized upright plate, from the ſame.

Perſeus and Andromeda, the ſame from the ſame.

Time and Truth, the ſame, from the ſame.

Nymphs bathing, the ſame from the ſame.

CARTARUS. See KARTARIUS.

W. CARTER.

Flouriſhed, 1660.

This ingenious artiſt was the diſciple of Winceſlaus Hollar, and imitated his ſtyle of etching with great ſucceſs. Apparently, he aſſiſted his maſter in the execution of his large works; and this might probably be the reaſon, that his name ſo ſeldom appears. And indeed I do not ever recol-

lect

ſect to have ſeen it, at full length, affixed to any plate; but he ſubſtituted the initials W. C. Among other things by this engraver, are the ornamental vignettes and letters, at the top of the pages, at the begining of each book in *Ogilby's Tranſlation of Homer.*

STEPHEN CARTERON.

Flouriſhed, 1615.

By this artiſt, who appears to have worked from his own deſigns, we have ſeveral prints, which he has marked S. C. or S. C. F. with the date 1615, underneath it. The F. as uſual, ſtands for fecit. He alſo engraved ſome ornaments for goldſmiths and jewellers, &c.

THOMAS CARTWRIGHT.

Flouriſhed, 1571.

He was an architect and builder, and by him it is ſaid, was engraved a plan of the *Royal Exchange* of London.

WILLIAM CARTWRIGHT.

Flouriſhed,

A name affixed to the portrait of *Thomas Cranmer, archbiſhop of Canterbury,* a half ſheet print, after Holbein.

J. CARWITHAM.

Flouriſhed, 1730.

This engraver was I believe a native of England. We have a conſiderable number of book-plates and other prints by him, ſome of them executed with the graver only, but the greater part etched and retouched with the graver in a ſtyle reſembling that of Bernard Picart. I ſhall only notice by him the *ſtatue of the Laocoon,* a middling ſized upright plate from the antique, dated 1741. An *emblematical frontiſpiece* in twelves, from B. Picart, dated 1723.

NICHOLAS DE LA CASA.

Flouriſhed,

An engraver of great merit, who appears to have been a native of Lorraine in Italy, and from the ſtyle of his engraving, to have flouriſhed towards the end of the ſixteenth century. We have by him the portrait of *Baccio Bandanelli,* a ſmall upright plate, executed entirely with the graver, in a ſtyle greatly reſembling that of Agoſtino de Muſis, whoſe ſcholar perhaps he may have been. But his beſt print is the portrait of the *Emperor Charles V.* in an oval, ſurrounded by an ornamental border, with ſeveral figures, copied from a print of the ſame ſize, engraved both on wood and copper by Æneas Vico, from a deſign of his own. It is a large upright plate, ſigned N. D. LA CASA, LOTARINGUS. F. without any mention of the name of Vico, or any date.

ANDREA

ANDREA CASALI.

Flouriſhed, 1740.

A modern Italian artiſt, who reſided ſome time in London, and was employed to paint the tranſparent pictures, which were exhibited at the magnificent fire-works in the Green Park, A. D. 1749. He alſo painted a great variety of *hiſtorical pictures*, for the nobility, &c. of England. By him we have ſeveral etchings from his own compoſitions: Among others,

The *princeſs Gunhilda, or innocence triumphant*, a middling ſized, upright plate.

Lucretia comforted by her friends, a middling ſized upright plate.

Simon Francis Ravenet has engraved both theſe ſubjects, from the pictures of Caſali, for Mr. Boydell's collection.

ABRAHAM CASEMBROT.

Flouriſhed,

By him we have ſeveral etchings, repreſenting *ſea-ports, with gallies and other ſhipping*; ſome *views* alſo, embelliſhed with *proſpects of the city of Meſſina*. He ſigns his name, *Abraham Caſembrot, Belgicus*.

GIOVANNI FRANCESCO CASSIONE.

Flouriſhed, 1678.

By this artiſt are performed ſeveral of the portraits, cut on wood, for the book, entitled, *Felſina Pittrice*, by C. C. Malvaſia, in quarto, publiſhed 1678. Among thoſe by this artiſt is the portrait of Malvaſia himſelf.

PETER CASTEELS.

Flouriſhed, 1726.

This artiſt painted birds, in a ſtyle greatly reſembling that of Barlow, whoſe ſcholar, I am inclined to believe he was. He reſided in London, A. D. 1726, where he engraved a ſet of different birds, conſiſting of a conſiderable number of plates, from his own paintings. They are ſlightly etched, but have much merit.

BERNARD CASTELLI.

Born, 1557. Died, 1629.

This painter was a native of Genoa, and a diſciple of Andrea Semini. He engraved in a ſtyle ſomething reſembling that of Cornelius Bus. Among other works by this artiſt, is a ſet of prints for Taſſo's Poems. His mark was a B. with a C. upon the top of it, in the manner of a cypher. See it copied on the plate at the end of the volume.

CASTELLUS GALLUS. See CHATEAU.

GIOVANNI BENEDETTO CASTIGLIONE.

Born, 1616. Died, 1670.

This juſtly celebrated artiſt was born at Genoa. His firſt maſter was Gio. Battiſta Paggi. Afterwards he ſtudied under Andrea Ferrari; and laſtly perfected himſelf from the inſtructions of Anthony Vandyck, who at that time reſided at Genoa. He painted *portraits, hiſtorical pieces, landſcapes, and caſtles.* In the latter of which he is ſaid chiefly to have excelled; as alſo in *fairs, markets,* and all kinds of *rural ſcenes.* He died at Mantua, A. D. 1670, aged 54.

His etchings, of which we have a great number, are ſpirited, free, and full of taſte. The effect is, in general, powerful and pleaſing. And many of them have a more harmonized and finiſhed appearance, than is uſual from the point, ſo little aſſiſted by the graver. His drawing of the naked figure, though by no means correct, is notwithſtanding managed in a ſtyle that indicates the hand of the maſter. Among his moſt eſtimable plates, may be reckoned the following, all from his own compoſitions:

The *animals coming to the ark,* a middling ſized plate, length-ways.

Laban ſearching for his gods in the tent of Jacob, the ſame.

The *angel appearing to Joſeph in a dream,* a ſmall plate, length-ways.

The *nativity of our bleſſed Saviour,* a middling ſized plate, length-ways.

The *flight into Egypt,* a ſmall upright plate.

The *reſurrection of Lazarus,* a ſmall plate, length-ways, dated 1645.

Diogenes with his lanthorn, a ſmall plate, length-ways.

A *magician with ſeveral animals,* the ſame.

The *little melancholy,* a ſmall upright plate.

A *ruin with a vaſe, and two men; one of them is repreſented pointing to a tomb,* a ſmall plate, length-ways.

Two *rural ſubjects, with fauns and ſatyrs,* ſmall plates, length-ways.

A *ſet of heads,* on ſixteen ſmall upright plates.

Another *ſet of heads,* on ſix plates, the ſame.

The initials of his two baptiſmal names he frequently formed into a kind of a cypher, in the manner expreſſed on the plates at the end of the volume.

J. B. CATENARO.

Flouriſhed,

This artiſt was a painter, of whom I find no ſatisfactory account. He reſided, however, both at Madrid and at London, as appears from the portrait of *L. Jordani* by him, which is thus inſcribed: "J. B. Catenaro pinx. "Madridi, et Londini ſculp." It is a ſlight, ſpirited etching, by no means devoid of merit. We have alſo by this artiſt, a *woman ſeated in a landſcape, with five children,* a ſmall upright plate, from a compoſition of his own. *Apollo ſurrounded by Cupids,* the ſame.

L. J. CATHELIN.

Flouriſhed, 1760.

A modern French engraver, by whom we have ſeveral neat *views,* from Vernet and other maſters,

JOHN CATINI.

Flouriſhed, 1760.

A modern engraver, who reſided at Venice; by whom we have a ſet of fourteen large *heads*, from Piazzetta.

THOMAS CATLETT.

Flouriſhed,

An obſcure Engliſh engraver, whoſe name I found affixed to a *coat of arms*, ſurrounded with ornaments. We have alſo ſeveral book plates by this artiſt equally indifferent.

GIOVANNI BATTISTA CAVALERIIS.

Flouriſhed, 1570.

This artiſt, who, I believe, was a native of Breſcia in Italy, flouriſhed from 1559 to 1688; as we find by the date of his engravings, which were very multifarious, and, according to Abbé Marolles, amounted to three hundred and ſeventy-ſeven or upwards. His manner of engraving ſometimes reſembles that of Æneas Vico, one of the diſciples of Marc Antonio. His prints have, in my opinion, very little to recommend them. They are uſually executed entirely with the graver, in a dry taſteleſs ſtyle, without effect; the lights being ſcattered, and unharmonized; and his drawing is exceedingly defective; particularly in the extremities of his figures. Sometimes he etched his plates, and retouched them with the graver. A great part of his engravings are no other than copies from thoſe of different maſters.

I ſhall only mention the following prints by this artiſt:

Beati Apollinaris Martyris, primi Ravanatum Epiſcopi, Res Geſtæ, Romæ 1586; or the *Life and Miracles of Apollinaris, firſt Biſhop of Ravenna*, in folio, conſiſting of many plates, which are coarſely etched and retouched with the graver.

Ruins of Rome, from Joan. Ant. Doſſius, on thirty-three plates, dated 1579.

The *Frontiſpiece and heads to the Lives of the Popes*, dated 1588.

Eccleſiæ Anglicanæ Trophæa, in folio, from Nicolaum Circiniaum.

The *murder of the innocents*, a large plate, length-ways, from Raphael.

The *miracle of the feeding of five thouſand*, on two plates, a large print, length-ways, from the ſame.

The *battle of Conſtantine*, from the ſame.

The *deſcent from the croſs*, from Daniello de Volterra, a middling ſized, upright plate.

The *reſurrection of Chriſt*, a very large upright plate from Livio Agreſti da Forli.

He alſo engraved from Michael Angelo, Polidoro, and other great maſters.

F. MORELLON LE CAVE.

Flouriſhed, 1730.

He was the diſciple of Bernard Picart, and reſided in England; where he

was principally employed in engraving portraits for the bookſellers. He worked chiefly with the graver; but never attained to any great degree of merit, among other things by him is the head of *Dr. Pococke*, before T. Wells's edition of his works.

CORNELIUS VAN CAUKERKEN.

Flouriſhed, 1657.

He was a printſeller, and eſtabliſhed at Antwerp, where he engraved ſeveral plates from Rubens and other maſters. He worked entirely with the graver, in a heavy, laboured ſtyle, without much taſte. He uſually croſſed his ſecond ſtrokes ſquarely upon the firſt, which mode of engraving requires more exquiſite handling of the graver, than Caukerken poſſeſſed, to render the effect agreeable. His lights are generally too much covered; and his drawing is in particular very defective. However, ſome of his beſt prints are by no means devoid of merit. Among which may be reckoned the following:

The *martyrdom of St. Lievinus*, a large upright plate, from Rubens. The beſt impreſſions of this plate are before the name of Gaſp. de Hollander was put at the bottom: it is dated 1657.

The *Roman charity*, a large plate, length-ways, from the ſame painter. The firſt impreſſions are without the name of Corn. de Hollander. This appears to me to be one of his beſt prints. Capt. Baillie has a proof print, in which the outlines of the naked parts of the figures are corrected by Rubens, with red chalk.

A *dead Chriſt lying upon the ground, with his head repoſed on the knees of the Virgin*, from Annibale Carracci, a middling ſized plate, length-ways.

A *dead Chriſt ſupported by the Virgin and St. John*, a large upright plate, from Vandyck.

L. CAUQUIN.

Flouriſhed,

He engraved part of the plates for a ſmall book of *ornaments* for goldſmiths and jewellers, from the deſigns of Gilles Legare, which were publiſhed at Paris.

H. CAUSE.

Flouriſhed, 1690.

A name affixed to the portrait of *Ferdinand D'Adda*, cardinal, dated 1690.

I. Cause, another indifferent artiſt, apparently of the ſame family. He engraved the head of *Joan. Baptiſta Tavernier*, for Hondius's collection of portraits.

LE COMTE DE CAYLUS.

Flouriſhed, 1730.

This nobleman, who was a great lover of the arts, has diſtinguiſhed himſelf, not only as an able connoiſſeur, but as an artiſt. He copied the ſlight maſterly

maſterly ſketches of the moſt eminent painters with great preciſion, in a manner that proves his taſte and judgment. His engravings are chiefly performed with the point; for he ſeems to have made little uſe of the graver. The number of plates which he executed, ſufficiently teſtify, that his application to the arts muſt have employed a large ſhare of his time. We have by him,

A ſet of upwards of two hundred plates, engraved from the *drawings of the great maſters*, in the cabinet of the king of France.

A *collection of heads*, from the drawings of Rubens and Vandyck, in the cabinet of M. Crozat.

A ſet of *groteſque characters of heads*, from Leonardo da Vinci, publiſhed 1730.

A ſet of *antique gems*, from drawings by Boucherdon.

This artiſt rarely ſigned his name at length; but uſually the initials are ſubſtituted in this manner: "M. le C. de C. ſculp."

NICHOLAS CAZA. See CASA.

THOMAS CECIL.

Flouriſhed, 1630.

Mr. Evelyn, ſpeaking of the Engliſh engravers, ſays of Cecil, that he engraved heads from the life, and was little inferior, for the excellence of his "burin" or graver, and happy deſign, to any of the greateſt Italian, French, or Flemiſh artiſts. A little may, and perhaps ought to be allowed to a writer, if in ſome inſtances of comparative merit, he ſhould appear to be biaſſed in favour of his friend or countrymen; but when his zeal for the honour of either carries him beyond the reaſonable bounds of diſcretion, his deciſion muſt appear too partial to claim any credit; and he, without doubt, weakens rather than ſtrengthens, the cauſe he undertakes to defend. In the preſent inſtance, Mr. Evelyn, after having ſpoken of the moſt celebrated engravers of the age in which he lived, and of Nanteuil, in particular, whoſe extraordinary genius for drawing and engraving portraits from the life, has ſo juſtly immortalized his name, muſt be ſaid to have decided too haſtily at leaſt; when he added, that in "excellency of the burin," Cecil was little inferior to him, or any of thoſe maſters he had mentioned before. The art of engraving was certainly at this period very low in England; whilſt, on the continent, it flouriſhed in its meridian ſplendour.

Cecil worked entirely with the graver, in a ſtiff, taſteleſs ſtyle. His plates, in general, are very neatly executed; the beſt of which are his portraits, and ſome of them are by no means devoid of merit. I ſhall only mention a few prints by this artiſt, all of which appear to be from his own deſigns.

Thomas Curle, biſhop of Winton, a ſmall upright plate.

Thomas Kedermiſter of Langley, the ſame, dated 1628.

John Weaver, prefixed to his Funeral Monuments, in folio, dated 1631.

The *frontiſpiece* to Ambroſe Parry's Works, publiſhed in London, 1634, in folio.

The

The frontiſpiece to a book entitled, *Devout Contemplations*, a large folio, publiſhed in London, A. D. 1629.

The figures which he has introduced occaſionally into his frontiſpieces, ſome of which are nearly naked, ſufficiently prove, that he did not well underſtand the drawing of the human figure; for the outline is not only incorrect and heavy, but the extremities, in general, are very badly marked.

The ſcarceſt print by this engraver is the portrait of *Sir John Burgh*, who was killed at the Iſle of Rhee; and the reaſon aſſigned for it is, that the plate was afterwards altered a little, and the inſcription eraſed, and the name of Guſtavus Adolphus inſerted in place of it.

JOAN. BAPTISTA CENCENSIS. See PASQUILINI.

DU CERCEAU.

Flouriſhed,

By this engraver, who according to all appearance, never reached any very great degree of excellence, we have a ſet of *ornaments à la mode*, middling ſized prints, length-ways, executed entirely with the graver, in a neat, taſteleſs ſtyle. They were publiſhed by Nicholas Viſſcher, and are marked, " inventé et gravé par Du Cerceau."

MICHAEL ANGELO CERQUOZZI, called DI BATTAGLIA.

Born, 1600. Died, 1660.

This artiſt was born at Rome, A. D. 1600, and was called Di Battaglia, becauſe his genius chiefly led him to paint *battles, marches and ſkirmiſhes*. He alſo painted *fruit and flowers* with great ſucceſs; and his pictures were held in very high eſtimation. He died A. D. 1660, aged 60 years. He etched, ſays Baſan, ſeveral prints, which are more eſtimable for their ſcarcity than their beauty.

CARLO CESIO.

Flouriſhed, 1660.

This artiſt is ſaid to have been a diſciple of Pietro da Cortona; but he is much better known by his engravings, than his paintings. His plates are chiefly etched, and harmonized with the graver, in a free, maſterly manner. He drew correctly; and the extremities of his figures are in general finely marked; though ſlight, and in the broad, bold ſtyle of a painter. Ceſio engraved a great variety of prints, from the greateſt painters that flouriſhed in the age in which he lived. The following may be conſidered as his greateſt works.

The *Farneſian gallery*, from Annibale Carracci.

The *Pamphilian gallery*, from Pietro Berettini da Cortona, conſiſtingof fifteen plates, including the title.

GASPER

GASPER DU CHANGE.

Flouriſhed, 1707.

This artiſt was a native of France, and flouriſhed at the commencement of the preſent century. In the year 1707, he was received as a member of the Royal Academy of Arts at Paris. His manner of engraving ſeems greatly to reſemble that of John Audran; but in general, it is neater; and the etching is not ſo predominant; his drawing is by no means ſo correct as Audran's; neither are his heads, and other extremities, marked in ſo maſterly a ſtyle. The prints of Duchange, however, though mannered, and often rather laboured, have much to recommend them to the notice of the connoiſſeur, eſpecially to ſuch as are pleaſed with an agreeable management of the graver. He engraved ſeveral portraits; and, among them, that of *Charles de la Foſſe*, for his reception into the Royal Academy 1707; and that of *F. Giradon*, for the ſame purpoſe. I ſhall alſo notice the following prints by this maſter:

Jupiter and Leda, a large plate, length-ways, from Correggio.

Jupiter and Diana, the ſame, from the ſame.

Jupiter and Io, a middling ſized, upright plate, from the ſame.

Sornique retouched theſe plates, and added draperies.

Our Saviour in the tomb, ſupported by the Virgin; and an angel holding his right hand, from Paolo Veroneſe.

Peace confirmed in Heaven, and ſome other ſubjects, for the collection of prints engraved from the Luxembourg gallery, painted by Rubens.

Mary Magdalen waſhing the feet of Chriſt, a large plate, length-ways, from Jouvenet. The *merchandizers driven from the temple*, the ſame, from the ſame.

John Audran engraved the other two companions, namely, the *miraculous draught of fiſhes*, and *the reſurrection of Lazarus*.

Tobit reſtoring ſight to his father, from Antony Coypel, a middling ſized plate, length-ways; and, in my opinion, one of his beſt.

He alſo engraved from Le Seur, Noel Coypel, and other maſters.

JOHN CHANTRY.

Flouriſhed, 1660.

He worked chiefly for the bookſellers, and performed his plates entirely with the graver, in a ſtiff, dry ſtyle, which has nothing to recommend it. Among the portraits engraved by him are the following: *Edward Leigh, Eſq.* M. A. of Magdalen Hall, Oxford; *Thomas Whitaker*, phyſician to Charles II. *Gething*, a writing maſter, &c. He alſo engraved ſome *ornamental frontiſpieces* for books, with figures, very indifferently performed.

NICHOLAS CHAPREON.

Flouriſhed, 1649.

This artiſt, a native of France, born at Chateaudun, was the diſciple of Simon Vouet, he never made any conſiderable progreſs in the art of painting; which perhaps induced him to take up the point. He reſided a long time at Rome; we have engraved by him,

The *bible hiſtories* painted in the Vatican by Raphael, commonly known by the name of *Raphael's Bible*. This collection chiefly conſiſts of fifty-two plates, which are chiefly eſtimable as being (upon the whole) the beſt copies of that noble work; but however, the ſweet ſimplicity of ſtyle, and correctneſs of drawing, ſo manifeſt in the works of that celebrated painter, are totally loſt in the affected manner of the engraver. The heads are very indifferent, in general, and the other extremities very poorly marked. He frequently ſigns his plates with the initials of his name only, thus: N. C. F. the F. as uſual ſtanding for fecit; they are dated 1649.

One of his beſt ſingle prints appears to me to be a ſmall upright etching, repreſenting *ſatyrs*, with *women and children*, a bold, and ſpirited etching.

P. F. CHARPENTIER.

Flouriſhed,

A modern French engraver, by whom we have ſeveral prints, from Berghem, Vanloo, Boucher, &c.

Le Charpentier, perhaps of the ſame family, another modern engraver, by whom we have ſome *ſea views and landſcapes*, from Vernet, Patel, &c.

LOUIS DE CHASTILLON.

Flouriſhed, 1682.

This artiſt, who was a native of France, flouriſhed towards the concluſion of the laſt century, and the beginning of the preſent. I do not find whoſe diſciple he was; but he evidently attempted to imitate the free ſtyle of Girard Audran; and though he falls far ſhort of equalling that great maſter, eſpecially in taſte and correctneſs of drawing; yet many of his prints poſſeſs great merit. Among the beſt of them may be reckoned the following:

The *ſeven ſacraments*, large plates, length-ways, from the pictures painted by Pouſſin for the chevalier Pozzo; and ſomething different from thoſe of the Palais Royal, engraved by Peſne.

The *Fates ſpinning the thread of deſtiny for Mary de Medicis*, a middling ſized upright plate, from Rubens, for the collection of prints from the Luxembourg gallery.

The *fountain of Apollo in the garden at Verſailles*, a large plate, length-ways.

Part of the plates for *Les Edifices Antiques de Rome*, publiſhed at Paris, A. D. 1682, by Antoine Deſgodetz, architect.

C. Chastillon, or Chatillon, is mentioned by Florent le Comte, as the engraver of *views of towns and palaces, &c. in France.*

WILLIAM CHATEAU, or CASTELLUS.

Born, 1633. Died, 1683.

This artiſt was born at Orleans, A. D. 1633; and the ſtrong deſire he had of purſuing the arts engaged him, early in life, to go to Lyons, in order to viſit

viſit Italy, as ſoon as occaſion offered. After having worked there ſome time, he determined to go to Rome; where, on his arrival, hearing of the reputation, which Frederic Greuter had acquired as an engraver, he courted his acquaintance, and became his diſciple. Under that artiſt he completed his ſtudies, and was employed to engrave the portraits of the *popes*; in which work he ſucceeded ſo well, that he had a quantity of other plates given to him, by which, in a ſhort time, he eſtabliſhed his character as an artiſt. He then travelled from Rome to Florence, Parma, Genoa, and other places, in order to contemplate the works of the greateſt maſters; and afterwards returned to Lyons, where he remained ſome time with the Marquis de Sonozin. From thence he went to Paris, where he reſided under the patronage of M. Colbert, till his death, which was occaſioned by a violent fit of the cholic, A. D. 1683, he being then 50 years of age.

Chateau worked chiefly with the graver; but in ſome inſtances he has etched his back-grounds, eſpecially when they were landſcapes. It appears evidently, that he had a great command of that inſtrument. There is much clearneſs in his ſtyle of engraving; but from the ſquare manner in which his firſt and ſecond ſtrokes interſect each other, the effect is rendered unpleaſing, and his plates have a cold, ſilvery appearance. The ſtyle of his drawing is ſtiff and laboured; the outline is not always correct; and the extremities of his figures, in particular, are heavy, and poorly marked. In ſhort, his prints ſeem to be the laboured productions of patience and aſſiduity, rather than the works of genius, aſſiſted by good taſte.

He frequently latinized his name, eſpecially when it was ſubſcribed to thoſe plates he executed at Rome; and then it is put thus: *Guilielmus Caſtellus, Gallus.*

Among his beſt prints may be reckoned the following:

The *aſſumption of the Virgin*, a middling-ſized, upright plate, from Annibale Carracci, for the collection of prints, engraved from the pictures in the king of France's cabinet.

The *martyrdom of St. Stephen*, the ſame, from the ſame maſter, and for the ſame collection.

The *Iſraelites gathering manna in the deſert*, the ſame, from Nicholas Pouſſin, for the ſame collection.

Chriſt reſtoring ſight to the two blind men of Jericho, the ſame, from the ſame, and for the ſame collection.

The *preſervation of the young Pyrrhus*, a large plate, length-ways. This is a bad copy of that admirable picture, which Gerard Audran etched in ſo maſterly a manner.

St. Paul caught up into Heaven, a middling ſized upright plate, from the ſame painter: This was alſo engraved by Peſne.

The *death of Germanicus*, a large plate, length-ways, from the ſame painter, and for the ſame collection.

Paul reſtored to ſight by Ananias, a middling ſized upright plate, from Pietro de Cortona: Charles Allet alſo engraved this ſubject.

Rinaldo and Armida, from Le Seur, a large plate length-ways.

He alſo engraved from Raphael, Correggio, Ciro Ferri, Carlo Maratti, and other great maſters.

J. B. CHATELAIN.

Flouriſhed, 1744.

Had this man been poſſeſſed of prudence and aſſiduity, equal to his great abilities, what might not have been expected at his hand? He would not work, but when neceſſity compelled him. With a piece of tobacco taken from his mouth, he could make an admirable drawing of a landſcape. It was in drawing and engraving landſcapes that he chiefly excelled; and the freedom of touch, and ſpirit, with which he performed them on paper and copper, has juſtly ſtamped a value upon them. From this artiſt, Vivares, ſo deſervedly celebrated for his copies from Claude Audran, and other excellent prints, learned the firſt rudiments of engraving. The following curious anecdotes concerning Chatelain, were communicated to me by Mr. Groſſe, who heard them from Mr. Roſſiere, a great collector of prints.

Chatelain was ſo great an epicure, that if by accident he earned a guinea, he would immediately go to a tavern, and lay, at leaſt, half of it out on a dinner.

He lived ſome time in a large old houſe, at or near Chelſea, ſaid to have belonged to Oliver Cromwell, which he took in conſequence of having dreamed he ſhould find a treaſure there. He was ſo prepoſſeſſed by this idea, that he uſed to ſpend whole days, lying upon his face, liſtening if by the ſhaking, occaſioned by the carriages paſſing to and fro, he could hear the chinking of money. Sometimes he would work in pulling up the floors, ſearching behind the wainſcot, and removing walls, in queſt of this hidden treaſure, till he ſo bliſtered and bruiſed his hand, that he could not work for a conſiderable time.

He etched a variety of *landſcapes*; ſome from his own deſigns; but the greater part from Gaſper Dughet, called Pouſſin, and other maſters. Among them is a middling ſized plate, length-ways, from Rembrandt, publiſhed by Pond, 1744.

I. B. CHATELAIN, a name I have ſeen affixed to a print, intitled, "*Le Cuiniſiere Italienne*," engraved greatly in the ſtyle of Beauverlet. This probably is a more modern artiſt, and a native of France.

CHATILLON. See CHASTILLON.

CHAUFOURIER.

Flouriſhed,

A very indifferent modern French engraver, who apparently flouriſhed at the beginning of the preſent century. He worked for the bookſellers; and I have ſeen ſome bad plates for a book of gardening, which were engraved by him.

FRAN-

FRANCOIS CHAUVEAU.

Born, Died, 1676.

This artiſt was a native of France, born at Paris. He was inſtructed in the art of deſign by Laurent la Hire, and applied himſelf to the graver; which inſtrument he ſoon quitted for the point; and the prints he produced with it ſoon convinced him, that it was better ſuited to his taſte, and the celerity of execution, which the fecundity of his genius ſeemed to require. That he was a man poſſeſſed of a lively imagination, and great fertility of invention, is evident from the prodigious number of compoſitions, which we have by his hand. He ſeems to have ſketched his thoughts upon paper, as faſt as they entered his mind, and taken little or no pains to correct or expunge any part of them afterwards. Hence it is, that his works are frequently faulty, and unequal to each other. "If," ſays Baſan, "we find not in his prints a "beautiful ſtyle of engraving, we ſee, at leaſt, with pleaſure, the fire, effect, "truth, variety, and ingenious turns of his compoſitions." I have made the following obſervation concerning the engravings of this artiſt: His ſmall plates, which I think are his beſt, are executed in a ſtyle, much reſembling that of Le Clerc; which was evidently founded upon that of Callot. In his large prints, he approaches near to that coarſe, dark ſtyle, which was adopted by La Hire, his tutor. He died at Paris, A. D. 1676. His works conſiſt of upwards of three thouſand plates; among which the ſets of prints for the following books are from his own compoſitions. The *Bible Hiſtory*. The *Hiſtory of Greece*. The *Metamorphoſis of Benſerade*. The *Jeruſalem of Taſſo*. The *Fables of la Fontaine*. *Alaric, or Rome conquered*, and ſeveral *romances*, &c. Among the prints engraved by him from other maſters, are the following:

Chriſt with the diſciples at Emaus, a middling ſized plate, length-ways, from Titian. Maſſon engraved the ſame ſubject; and his beautiful print is known by the name of the *table cloth*.

A *concert*, a middling ſized plate, nearly ſquare, from Dominichino.

The *life of St. Bruno*, from Le Sueur, engraved conjointly with Le Clerc.

Apollo and Daphne, from Nicholas Pouſſin, a middling ſized plate, dated 1667.

A *Virgin and Child, with St. John and little angels*, finely etched, and finiſhed with much taſte. It is marked, "F. Chauveau pinx et fecit," a ſmall plate, length ways.

Meleagre preſenting the head of the boar to Atalanta, a ſmall upright plate from Laurent la Hire.

He alſo engraved from Le Brun and other maſters.

See the cypher he frequently ſubſtituted for his name, copied on the plate at the end of the volume.

QUENTIN PETER CHEDEL.

Flouriſhed,

A modern engraver, who, according to Baſan, died ſome few years ſince. He etched his plates with great ſpirit, and retouched them with the graver,

in a ſtyle ſomething reſembling that of John Viſſcher; and his works prove him to have been a man of ability. By him we have ſome ſmall plates length-ways, repreſenting *banditti and troops of ſoldiers ſkirmiſhing, with landſcape back-ground*, from Vander Meulen. Alſo,

Aurora, a ſmall landſcape, length-ways, from David Teniers.

The *well*, a ſmall upright plate, from Boucher.

The *hermitage*, from Pierre, its companion.

PETER CHENU.

Flouriſhed, 1760.

A modern engraver, who reſided at Paris, and engraved in a ſlight ſtyle a large number of prints from various maſters. Among others, the *ſailor's amuſement*, a ſmall plate length-ways. from D. Teniers.

The *Flemiſh baker*, from Oſtade, a ſmall upright plate.

FRANCOIS CHEREAU.

Flouriſhed, 1730.

This engraver appears to be a native of France. We have a large number of prints by him, which prove what great command he had of the graver; for his prints are executed entirely with that inſtrument, in a manner ſo nearly reſembling that of the Drevets, that I have little doubt but that he was brought up in their ſchool. The mechanical part of his engraving is exceedingly neat and well executed; and his drawing is correct. Yet from a ſameneſs of the ſtyle in the engraving of his fleſh, his draperies and back-ground, his prints have a cold, heavy, laboured appearance; and the lights being too much covered, prevents that brilliancy of effect, which might be expected from an artiſt of equal abilities. His prints, however, poſſeſs great merit, though they cannot be ſaid to deſerve a place among thoſe of the firſt claſs of artiſts. I ſhall only mention the following by his hand:

St. John in the deſart, a ſmall upright plate from Raphael, for the Crozat collection.

The *crucifixion of Chriſt*, a large upright plate from Guido, publiſhed by Drevet.

The portrait of *Eliza Sophia Cheron*, from a picture painted by herſelf, a middling ſized, upright plate.

The portrait of *cardinal de Polignac*, from Rigaud, the ſame.

He alſo engraved a variety of other ſubjects, portraits in particular, from different maſters.

JAMES CHEREAU.

Flouriſhed, 1730.

This artiſt uſually diſtinguiſhes himſelf from his brother Francois Chereau, mentioned in the foregoing article, by adding the word *le june*, or *the younger*, to his name. He reſided at Paris, and like his brother, worked entirely with the graver, and in a manner greatly reſembling his. The prints by

by this artiſt are very neat, and highly finiſhed; but cold and ſilvery in their effect. They want that animation ſo eſſentially neceſſary to render an engraving particularly intereſting, and which Girard Audran was maſter of in ſo ſuperior a degree. This it is, that makes the ſlight ſcratchy etching of the painter ſo much more eſtimable, than the cold, laboured efforts of patience unaſſiſted by the warmth of imagination, and the impulſe of genius. Chereau's portraits poſſeſs great merit; and his beſt prints are very deſervedly held in high eſtimation. Among them are the following:

A *holy family*, from Raphael, a middling ſized upright plate, for the Crozat collection.

The *Virgin and Child, with St. John*, the ſame, from the ſame maſter, and for the ſame collection.

The *transfiguration*, from the ſame maſter, a large upright plate, arched at the top.

David, a half figure, with the head of Goliah, a middling ſized upright plate, from Dominico Feti.

Vertumnus and Pomona, a middling ſized upright plate, from Francois Marot.

The portrait of the *biſhop of Montpelier*, a middling ſized upright plate, from Raoux.

The portrait of the *biſhop of Senez*, the ſame from the ſame.

He alſo engraved a variety of other plates from different maſters.

Chereau came over into England, being invited hither by Du Boſc; and, among other things, engraved the profile portrait of *George the Firſt*; but the extravagant price he demanded for his works, was the occaſion of his meeting with but little encouragement; upon which he ſoon returned to Paris.

ELIZABETH SOPHIE CHERON LE HAY.

Born, 1648. Died, 1711.

This lady, whoſe name is juſtly celebrated by the biographers of the artiſts was the daughter of Henry Cheron, a painter in enamel, and by her father firſt inſtructed in the art of deſign and painting. She made a rapid progreſs; and the productions of her pencil were greatly admired, eſpecially her portraits, which ſhe executed in a pleaſing ſtyle. She alſo painted hiſtory with great ſucceſs. She died, A. D. 1711, aged 63. She was preſented to the Royal Academy of Arts at Paris by Le Brun, A. D. 1676, and honourably received as a member. For her amuſement ſhe alſo engraved; and we have a ſet of cornelians from her own deſigns, of which three are etched by herſelf, namely, *Bacchus and Ariadne*, *Mars and Venus*, and *night ſcattering her poppies*. The reſt were engraved by Urſaline and Jane de la Croix her nieces, J. Audran, C. Simoneau, and others.

She alſo engraved a *deſcent from the croſs*, which is etched, and retouched with the graver, in a very maſterly manner, from a medal in wax, coloured by Zumbo, a Sicilian.

Alſo a *drawing book*, conſiſting of thirty-ſix prints in folio.

LOUIS CHERON.

Born, 1660. Died, 1713.

This artiſt was brother to the lady mentioned in the preceding article, and born at Paris, A. D. 1660. After being inſtructed in the firſt principles of the art of painting in his own country, he went to Italy, where he remained, ſupported by the bounty of his ſiſter, eighteen years. He compoſed with facility, and drew correctly, but not gracefully. The troubles, which aroſe in his native country on account of religion, obliged him, who was a Calviniſt, to quit it, and ſeek a refuge in England, where he was employed by the duke of Montague, and died in London, A. D. 1713, aged 53. He engraved with great taſte the following prints:

St. Peter healing the lame man at the gates of the temple, a middling ſized plate length-ways, from his own compoſition.

The *death of Ananias and Saphira*, the ſame.

St. Philip baptiſing the Eunuch, the ſame.

CHERPIGNON.

Flouriſhed,

An engraver of merit, by whom, among other things, we have *a holy family*, wherein is repreſented the Virgin ſeated, the infant Chriſt aſleep in her lap, and Joſeph is leaning on a large ſtone behind her. It is etched in a bold, free ſtyle, and retouched with the graver, in ſuch a manner, as proves the artiſt had great command of that inſtrument. The lights are broad and well, but too much ſcattered: it is engraved from a compoſition of Laurent de la Hire.

CHERUBIN ALBERT. See ALBERTI.

G. CHEVILET.

Flouriſhed,

A very indifferent modern engraver, by whom we have ſeveral large plates of *foreign views*, *ruins*, &c. from Innocente Bellavite and other maſters. He etched in a neat ſcratchy ſtyle, and retouched his plates with the graver, without producing the leaſt pleaſing effect, The figures which are occaſionally introduced, he has executed in a manner that does him no kind of credit.

FABRIZZIO CHIARI.

Born, 1621. Died, 1695.

This painter was born at Rome, A. D. 1621, and acquired a conſiderable reputation in his profeſſion. He died 1695, aged 74 years. By his hand we have ſeveral etchings from Pouſſin. They are executed in a ſlight ſcratchy manner, by no means correctly drawn; yet, however, they manifeſt the hand of the maſter. Among others are the following:

Mars and Venus in a landſcape, a ſmall plate, length-ways, marked FABRITUS. CLARUS SCULP. 1635.

Venus and Adonis a middling ſized plate, length-ways, marked NICOLAUS PUSSINUS IN F. without the name of Fabrizzio. This etching has been uſually attributed to Pouſſin himſelf; but it is undoubtedly the work of Fabrizzio.

Venus with Mercury and ſeveral children, the ſame.

CHISBOUT.

Flouriſhed,

This engraver appears to have reſided at Paris, and worked for Drevet; at leaſt, his name as the publiſher, is affixed to a coarſe, incorrect etching, repreſenting *Dutch boors playing at cards*, marked "Chiſbout fecit," a ſmall plate, length-ways.

PETER PHILIP CHOFFARD.

Flouriſhed, 1760.

This artiſt was a native of France, and reſided at Paris. He was a deſigner, as well as an engraver. By him we have a variety of ſmall book prints, and ſome views, as well from his own deſigns, as from thoſe of other maſters.

CHRISTOPHER CHRIEG.

Flouriſhed, 1572.

"Chriſtoph^{s}. Chrieg^{r}. All^{s}. inci. is the ſignature," ſays Papillon, "of an "engraver, affixed to a large print, repreſenting the *ſea-fight* at Lepanto. "It is a magnificent engraving on wood, containing more than three hun- "dred veſſels and gallies. The combatants, which are exceedingly nume- "rous, are diſtributed with the greateſt judgment. The dreadful confuſion "of the veſſels with gallies on fire, or ſinking to the bottom, cannot be re- "preſented in a ſuperior ſtyle. It is cut on two blocks of wood, in the form "of an oval, about two feet long, by ſixteen inches in height. Upon the "two upper corners of the oval are repreſented, the arrangement of the "Chriſtian army; and that of the Turks; and below, three Chriſtian ge- "nerals dividing the ſpoil; and the deſtruction of the Turkiſh fleet. This "fine print was publiſhed at Venice, A. D. 1572, by Cæſare Vecelli, a rela- "tion of the famous Titian, who, I believe, made the deſign, it being "quite his taſte."

LUCAS CIAMBERLANO.

Flouriſhed, 1609.

This artiſt appears to have been a native of Urbino, and flouriſhed towards the beginning of the laſt century. He worked entirely with the graver in a ſlight neat ſtyle, but there is not always that freedom in the turn of his ſtrokes,

ſtrokes, which is requiſite to render them perfectly agreeable to the eye. He drew the naked parts of the human figure with ſome degree of correctneſs. His heads indeed, and other extremities, are not always equally well executed. The lights upon the figures eſpecially, are kept broad and clear. The general effect, however, is much hurt, by their being too much ſcattered, and equally powerful. Among other plates, engraved by this artiſt, are the following:

Chriſt appearing to Mary Magdalen in the garden, a middling ſized upright plate, from Frederico Baroccio, to which his name is affixed in this manner: "Lucas Ciamberlanus Urbinas, I. V. Doctr, del. et ſculp." It is dated 1609,

St. Jerom dead, lying upon a ſtone, a middling ſized upright plate, from Raphael.

The *twelve apoſtles*, ſmall upright plates, from the ſame.

He alſo engraved from Polydoro, Palma, Cherubin Alberti, Annibale Carracci, Dominichino, and other great maſters. He ſometimes uſed the initials of his name only, thus: L. C. or L. C. ſculp.

FRANCOIS CICHE.

Flouriſhed,

This artiſt ſeems to have reſided in Italy, and to have worked chiefly for the bookſellers. I have ſeen by him ſome ſlight architectal etchings, finiſhed with the graver, with little figures occaſionally introduced. The manner, however, in which thoſe plates are executed, does him no credit as an engraver.

CIROFER.- See Ciro Ferri.

CIVITELLA. See Cæsar Robertus.

WILLIAM CLARKE.

Flouriſhed,

An engraver of little merit, who flouriſhed towards the end of the laſt century, by whom we have ſome portraits; among the reſt, that of *George duke of Albemarle*, from Barlow; and *John Shower*, from a picture of his own. This laſt is engraved in mezzotinto.

THOMAS CLARKE.

Flouriſhed, 1635.

An engraver, probably of the ſame family with the foregoing; his works poſſeſs no kind of merit, except that of neatneſs, to recommend them. We have by him ſeveral *frontiſpieces*, one eſpecially for a book of devotion, printed at London, 1635.

JOHN

JOHN CLARKE.

Flouriſhed, 1690.

This engraver was, I believe, a Scotſman; at leaſt, he reſided at Edinburgh, where he engraved the portrait of *William prince of Orange*, and the *princeſs Mary*, in the form of a medallion, dated 1690. We have ſeveral other portraits by him. I ſhall only mention, *Matthew Hall*, and *Andrew Marvell*, an octavo plate. He worked chiefly, if not entirely, with the graver, in a ſtyle which does him very little credit as an artiſt.

JOHN CLARKE.

Flouriſhed,

Another engraver of the ſame name with the preceding, who, according to the Hon. Mr. Walpole, lived in Gray's Inn. By him we have the portrait of *Rubens*, a quarto ſized plate, Alſo a print repreſenting *Hercules and Deianira*, which prove him to have been a very indifferent artiſt.

CLARUS. See CHIARI.

D. CLASENS.

Flouriſhed,

The name of an ancient engraver of no great merit, affixed to a coarſe, incorrect etching, repreſenting the *Virgin Mary holding the infant Chriſt, accompanied by St. John and an angel*, a ſmall upright plate from Procaccini: it is without date, and marked, *D. Claſens F. et de.*

MARC CLASERI.

Flouriſhed,

According to Papillon, this artiſt flouriſhed in the ſixteenth century, he was a native of Venice, and engraved ſeveral prints on wood; among which are enumerated the *four ſeaſons*, and the *four ages of the world*, middling ſized prints, length-ways.

VICTORIUS CLASSICUS.

Flouriſhed,

Florent le Comte informs us, that this artiſt was a ſculptor and an architect; and adds, that he alſo engraved ſome prints, from the paintings of Tintoretto; but the ſubjects of theſe prints are not ſpecified.

CLEEMAN.

Flouriſhed,

To this artiſt profeſſor Chriſt, attributes the engravings on wood, marked with a knife and a trefoil; but the reaſon he gives for this concluſion, does not appear to me to be entirely deciſive.

FRANCISCO DE CLEIN, or KLEYN.

Born, Died, 1658.

This artiſt was born at Roſtock, in Germany, where, it appears, he learned the firſt rudiments of painting; after which he went to Italy, where he reſided four years. He chiefly excelled in hiſtorical and groteſque ſubjects. and is greatly commended for the fertility of his invention. In the reign of James the Firſt, he came into England, and was employed by that monarch to make deſigns for tapeſtry, &c. He alſo etched ſeveral plates, in a ſtyle much reſembling that of Hollar, to which he ſometimes put the initials of his name F. C. or F. K. but in general he ſigned it at length. I ſhall only notice the following plates by him:

The *ſeven liberal arts*, with an ornamental frontiſpiece, ſmall ſquare plates, marked "F. Clein fecit, 1645." And the *five ſenſes, with groteſque ornaments*.

JOHN LE CLERC.

Born, 1587. Died, 1633.

He was born at Nancy in Lorrain, A. D. 1587; but ſtudied in Italy, and imitated the manner of his maſter, Carlo Saraccino, called Venetiano, ſo perfectly, that his pictures have frequently been taken for the productions of that artiſt's pencil. He died 1633, aged 46. He is called the Chevalier, becauſe he was knighted at Venice. Le Clerc etched ſeveral plates from the compoſition of Venetiano; among others, the *death of the Virgin*, a middling ſized upright plate. The invention of this ſubject has been falſely attributed to Guido. This print, though ſlight, is performed in a ſpirited and maſterly ſtyle, and dated 1619.

Papillon mentions JOHN LE CLERC, who, he informs us, was of the ſame family with the above mentioned artiſt, born at Paris, and an eminent engraver on wood. He cites ſeveral things, as performed by this artiſt; among the reſt, a book of the *proportions of the human figure*, publiſhed with the royal privilege, A. D. 1593.

SEBASTIAN LE CLERC.

Born, 1637. Died, 1714.

This artiſt was a native of France, born at Metz in Lorrain, and probably of the ſame family with John le Clerc, mentioned in the preceding article. His genius for the arts diſplayed itſelf in very early life; and from his father he learned the firſt principles of drawing. Being deſirous of habituating himſelf to the uſe of the graver, he executed ſeveral prints with that inſtrument, but ſoon quitted it for one better ſuited to his taſte, namely, the point, with which he could not only copy his deſign with greater facility, but alſo more ſpeedily; judging from the productions of this artiſt with the graver only, it ſeems reaſonable to conclude, that he would never have eſtabliſhed by it a reputation, equal to that which he did by the point. His firſt print is ſaid to be *the head of our Saviour*, which bears the date 1655, conſequently was executed at the age of 18. Going to Paris, he was countenanced by Le Brun,

Brun, who adviſed him to devote the whole of his time to the ſtudy of engraving. Some time afterwards he was introduced to the miniſter, M. Colbert, and obtained an apartment in the Gobelins, and a penſion of 1800 livres aſſigned to him, on condition that he worked for the king, who alſo honoured him with the title of his engraver; and by pope Clement XI. he was created a knight of Rome.

In the year 1672, he was appointed to engrave the *mauſoleum*, erected by the Royal Academy of Arts, in the church of L'Oratoire at Paris under the direction of Le Brun; and for it received from the Academy a penſion of 300 livres. The following year he married Charlotte Jeaune, the daughter of Vanden Kerchove, the king's dyer at the Gobelins; and by her he had eighteen children.

As his family increaſed, Le Clerc gave up the penſion, ſettled upon him by the king, conceiving that he could work to greater advantage upon his own account. The multitude of plates, which he executed, and chiefly from his own deſigns, are ſaid to have exceeded 3000; and ſome of them are very large, conſiſting of a prodigious variety of figures.

He died at Paris, A. D. 1714, aged 77 years; and was buried in the church of St. Hippolite, belonging to the pariſh, in which he reſided. "This excellent artiſt," ſays Baſan, "who deſigned with equal facility hiſtori-"cal ſubjects, landſcapes, and animals, poſſeſſed a lively and brilliant imagi-"nation, which was regulated by ſound judgment. His compoſitions are full "of knowledge and variety; and his drawing is very correct. His manner "of engraving is neat, and the touches of his point eaſy and graceful. In a "word, all the requiſites are found in his works, which ought to render them "worthy the admiration of connoiſſeurs." And this high compliment is not, in my opinion, greatly overſtrained; though I think him inferior to Callot, whoſe ſtyle of engraving he frequently imitated, and appears to the greateſt advantage, as he approaches the nearer to it.

The following are among his moſt eſtimable prints:

The *paſſion of our Saviour*, on thirty-ſix ſmall plates, length-ways, from his own compoſitions. The beſt impreſſions are without the borders.

The *miracle of the feeding five thouſand*, a middling ſized plate, length-ways. In the firſt impreſſions, which are very rare, a town appears in the back-ground; in place of which a mountain is ſubſtituted in the common ones.

The *elevation of the large ſtones, uſed in building the front of the Louvre*, a large plate, length-ways. The firſt impreſſions are without the date, 1677, which was afterwards added.

The *academy of the ſciences*, a middling ſized plate, length-ways. The firſt impreſſions are before the ſkeleton of the ſtag and tortoiſe were added. The ſecond impreſſions are before the ſhadow was enlarged at the bottom, towards the right hand ſide of the print. Both theſe impreſſions are very ſcarce. The firſt is rarely met with. This print was copied for Chambers's Dictionary.

The *monument of the king of Sweden*, a large upright plate.

The *monument of the chancellor Seguier*, the ſame. The latter is the moſt

eſtimable, becauſe it procured the reception of the artiſt into the Royal Academy of Arts

The *triumphal arch of the port St. Antoine*, a large plate length-ways.

The *may of the Gobelins*, a middling ſized plate, length-ways. The firſt impreſſion is before the woman was introduced, who covers the wheel of the coach.

The *four conqueſts*, large plates, length-ways, repreſenting the *taking of Tournay*, the *taking of Dovay*, the *defeat of the comte de Marſin*, and the *Switzerland alliance*.

The *battles of Alexander*, from Le Brun, ſix ſmall long plates, including the title, which repreſents the picture gallery at the Gobelins. The firſt impreſſions of the *tent of Darius*, which plate makes part of this ſet, is diſtinguiſhed by the ſhoulder of the woman, who is ſeated in the front, being without the ſhadow, which was afterwards added; for which reaſon they are called the prints with the *naked ſhoulder*.

The *entry of Alexander into Babylon*, a middling ſized plate, length-ways. In the firſt impreſſions, the face of Alexander is ſeen in profile; in the ſecond, it is a three quarter face, and therefore called the *print with the head turned*.

Alſo a vaſt number of beautiful *vignettes*, *title pages*, &c. &c.

HENRY VAN CLEVE or CLEFF.

Born, Died, 1589.

He is alſo called *Clivenſis*. Generally, however, his name is not written at length, but a ſingular monogram, compoſed of an H. a V. and a C. is ſubſtituted in its ſtead. See this monogram copied on the plate at the end of the volume. The place of this artiſt's birth does not appear; but he reſided at Antwerp; and was a painter of no ſmall degree of eminence, eſpecially in landſcape; ſome few of which he alſo engraved himſelf. Theſe are marked with his monogram, and the word *fecit* is added to it.

MARTIN VAN CLEVE or CLEFF.

Flouriſhed,

According to profeſſor Chriſt, this maſter adopted a very ſingular rebus, by way of a mark. It was a monkey ſeated, with the letters V. C. upon its belly. A monkey, it ſeems, in Flanders is called by the name of *Martin*. The initials are then eaſily decyphered. The prints alſo marked, M. C. are attributed to this maſter.

G. CLOCHE.

Flouriſhed, 1616.

According to Abbé Marolles, this engraver flouriſhed about the beginning of the laſt century, and by him we have engraved a view of the *town of Renes*.

CLAUSE or NICHOLAS CLOCK.

Flouriſhed, 1589.

This name is affixed to a large print, length-ways, repreſenting the *judgment*

ment of Midas, from Karl Van Mandere. It is executed entirely with the graver, in a coarſe, ſlight ſtyle, ſomewhat reſembling that of Cornelius Cort; but by no means equal to the works of that maſter; particularly with reſpect to the drawing, which is very defective in this print, eſpecially in the extremities of the figures. It is dated 1589.

Corn. Clock is alſo mentioned in the liſt of engravers, by Evelyn; but none of his works are ſpecified. I am not acquainted with them.

JOHN CLOPPER.

Flouriſhed,

An obſcure engraver of no great merit, who worked, I ſuppoſe, for the bookſellers. To a very indifferent portrait of *Elias Benoiſt, an eccleſiaſtic*, executed entirely with the graver, he has affixed his name, "Joannes Clopper ſculp."

PETER CLOUET or CLOWET.

Flouriſhed,

This artiſt was a native of Antwerp, where he learned the firſt principles of the art of engraving. From thence he went to Italy to complete his ſtudies, and worked at Rome, under Spierre and Bloemart. He afterwards returned to Antwerp, where he died, aged 62 years. He worked entirely with the graver, in a clear firm manner, ſomething reſembling that of Paul Pontius. His prints are uſually deficient in harmony; and though full of colour, and boldly engraved, from too equal a diſtribution of the ſhadows, and the lights being too much ſcattered, they loſe a great part of their effect. He neither drew with taſte, nor correctly. The extremities of his figures are generally very defective. However, his prints, thoſe eſpecially which he engraved from Rubens, are held in no ſmall eſtimation.

Among his beſt prints the following are uſually reckoned:

The *death of St. Anthony*, a large upright plate, from Rubens.

The *deſcent from the croſs*, the ſame from the ſame.

A *converſation, where ſeveral lovers are repreſented in a garden*, a large plate, length-ways, from the ſame.

A *landſcape*, with a cottage; and the ſnow is repreſented falling, a large plate, length-ways, from the ſame, belonging to a ſet of ſix: the other five were engraved by S. Bolſwert.

A *holy family*, a middling ſized upright plate, from Vandyck.

The *battle of Joſhua againſt the Amalekites*, a large print, on two plates, from William Courtois.

He alſo engraved from ſeveral other maſters.

ALBERT CLOUET or CLOWET.

Flouriſhed, 1672.

He was nephew to the preceding artiſt, and went to Italy to improve himſelf in his ſtudies under C. Bloemart. He reſided ſome time at Rome, where he engraved ſeveral of the portraits for the Lives of the Painters by Bellori. His principal employment ſeems to have been in the portrait line.

We

We have, however, ſome other ſubjects by him; among the reſt, part of the ſet of prints, engraved from the pictures of Pietro Berretino da Cortona, in the palace of the duke of Tuſcany; and in theſe he has imitated, with tolerable ſucceſs, the neat manner of Cornelius Bloemart. Speaking of his portraits, many of them are attempted in the ſtyle of Mellan. At other times they are more like thoſe of F. de Poilly; and ſometimes bear a reſemblance to thoſe of Nanteuil; but they by no means equal, either in drawing, effect, or mechanical execution, the works of theſe great maſters. He has ſucceeded, I think, the leaſt in imitation of Mellan. Among a variety of other plates by him, are ſeveral of thoſe, which were engraved for a work, entitled, *Effigies Cardinal. nunc viventium*, publiſhed at Rome by J. Roſie.

HERMAN COBLENT.

Flouriſhed, 1576.

This artiſt was probably inſtructed by the Collaerts in the art of engraving, and their neat manner he ſeems, I think, in general, to have imitated, in the mechanical part of it eſpecially, with no ſmall ſucceſs. But his drawing is by no means equally commendable: the outline is often incorrect, and the extremities of his figures are very heavy, and badly marked. His monogram is compoſed of an H. a C. and an F. joined together in the ſame manner as expreſſed upon the plate at the end of the volume. Among other engravings by this artiſt are the following:

The *four Evangeliſts*, very ſmall upright plates.

Lucretia ſtanding in an arch, the ſame.

The *Heathen deities*, ſingle figures, in arches, the ſame. On ſome of theſe plates, that of *Vulcan* in particular, the monogram is reverſed.

A *man ſeated at a table, with a quantity of proviſion, part of which is flying away as at his command; behind, a woman appears eating an egg*, with ſeveral other figures, a middling ſized plate, length-ways.

PIETRO PAOLO COCCETTI.

Flouriſhed, 1725.

Some indifferent plates of *architecture*, engraved by this artiſt, were publiſhed, A. D. 1725, in quarto.

ANTHONY COCHET or COGET.

Flouriſhed,

An engraver, who flouriſhed in the laſt century. According to Baſan, he worked with the graver only; and by him we have *Time crowning Induſtry, and puniſhing Idleneſs*, a middling ſized upright plate, from Rubens. He alſo engraved from other maſters; and ſeveral portraits; among them that of *David Beck*, the painter, &c.

NICHOLAS COCHIN.

Flouriſhed, 1660.

This artiſt was born at Troys in Champagne; and was probably the diſciple

ciple of Callot, whoſe ſtyle of engraving he has frequently imitated very ſucceſsfully. He deſigned alſo; and a large part of his works, which are exceedingly multifarious, are from his own compoſitions. His ſmall figures have great merit; but when he attempted to execute large ones, he failed conſiderably. I ſhall only mention the following by him:

Part of the plates for a large folio volume of *plans and views of the camps, towns, battles, &c. appertaining to the conqueſts of the French army under Louis XIV.* publiſhed by Beaulieu, 1645, &c.

Part of the plates for the *entry of Louis XIV. and his queen into Paris.* The whole conſiſted of 22, which were publiſhed at Paris, 1622.

A *proceſſion, with the flags, trumpets, &c. taken at the battle of Rocroy*, a large narrow plate from a deſign of his own.

The *life and paſſion of Chriſt*, ſmall plates.

The *hiſtory of Judith*, the ſame, on ten plates.

The *paſſage through the red ſea*, a middling ſized plate, length-ways, from his own deſign.

Moſes receiving the tables of the law, the ſame.

The *adoration of the ſhepherds*, the ſame.

The *converſion of St. Paul*, the ſame.

He alſo engraved from Rembrant, Callot, Del la Bella, Chauveau, &c.

He often omitted his name; and then he uſually ſubſtitutes the initials, "N. C. ſecit."

NOEL or NATALES R. COCHIN.

Flouriſhed, 1691.

He was probably of the ſame family with the preceding artiſt, and engraved ſomewhat in the ſame ſtyle; but not with equal ſucceſs. We have a great number of coarſe dark etchings by this artiſt; among the reſt, *St. Anthony reſtoring a foot to a boy*, which had been cut off, a middling ſized upright plate. A *holy family*, from Titian, and ſeveral of the plates for the volume of prints, from ſelect pictures, with a diſſertation upon them by Carolina Catherina Patin, daughter of the celebrated phyſician Charles Patin. The title runs thus: *Tabellæ ſelectæ ac explicatæ à Carola Catherina Patina, Pariſina Academica.* Batavii 1691. The ſame work was alſo publiſhed at Venice, with an Italian tranſlation of the diſcourſes, the ſame year. The prints, however, do no kind of honour to the artiſt who engraved them.

CHARLES NICHOLAS COCHIN.

Flouriſhed, 1750.

By this ingenious artiſt, we have ſeveral good prints in the modern French ſtyle. They are very ſlight, in general; and the drawing of the naked parts of the human figure is rather mannered than correct. Yet his prints poſſeſs a certain ſpirited touch, which renders them agreeable to the eye. Among others by his hand are the following:

The *meeting of Jacob and Eſau*, a middling ſized upright plate, from Le Moine.

Jacob and Laban, the ſame, its companion, from Reſtout.

Alexander

Alexander and Roxana, two plates, from the ſtudies of Raphael, for the Crozat collection.

He alſo engraved from a variety of other maſters.

MARIE MAGDALENE HORTHEMELS, the wife of Nicholas Cochin, engraved alſo; and his ſon CHARLES NICHOLAS COCHIN, a very ingenious deſigner and engraver, is living at preſent, and a member of the Royal Academy of Arts at Paris.

MICHAEL COCK. See COXIE.

JEROM COCK.

Flouriſhed, 1550.

This induſtrious man is better known as a printſeller and publiſher, than as an engraver. However, we have a ſufficient number of prints, which are the productions of his own point; and the chief among them are *ruins and ancient remains, in and about Rome*, and a ſet of *landſcapes* after old Brughel. He was born at Antwerp, where he reſided and carried on a great commerce in prints. According to Florent le Comte, he engraved in that city the *ſeven liberal arts*. His etchings are very ſlight, executed in a poor ſcratchy ſtyle, and without effect; his name is frequently reverſed upon the plate; he ſigns them "H. Cock fecit," and uſually adds the date, as 1550, 1551, &c.

He alſo engraved from Michael Coxie, Martin Hemſkirk, and other maſters.

JOHN CLAUSE DE COCK.

Flouriſhed,

By this artiſt, who appears to have been a painter, we have a ſlight etching in a free maſterly ſtyle. It repreſents the *martyrdom of a ſaint*, whoſe hands are firſt cut off. His name is affixed, *Joan. Claus. de Cock fecit.*

H COCK.

Flouriſhed, 1559.

He was a Dutchman, and, according to Virtue's Catalogue publiſhed by the Hon. Mr. Walpole, engraved an oval portrait of the *queen of Scots*, from a genuine picture; but, adds he, it is not certain, that he was in England. This print is dated 1559: he might be a relation of the above artiſt.

THOMAS COCKSON.

Flouriſhed, 1630.

This artiſt, apparently an Engliſhman, engraved a great variety of portraits, entirely with the graver, in a neat, ſtiff ſtyle, which ſeem to prove, that he had much more induſtry than genius. He ſometimes uſed a mark, compoſed of a T. and a C. joined together, in the manner as expreſſed upon the plate

plate at the end of the volume. Among the prints executed by him are the following:

King James the Firſt ſitting in parliament, a whole ſheet print.
King Charles the Firſt ſitting in parliament, the ſame.
Princeſs Elizabeth, daughter to James the Firſt.
Charles earl of Nottingham, on horſeback.
Francis White, &c.

PETER COECK.

Born, Died, 1550.

This artiſt was born at Aloſt in Flanders, and became a painter of ſome eminence, as well as an architect. To perfect himſelf in his ſtudies, he went to Italy. Prior to his return to Flanders he made a voyage to Turkey, where he drew whatever he found remarkable concerning the manners and cuſtoms of the Turks. Theſe he cut on ſeven wooden blocks, divided into as many compartments, which being joined together make a very large long print, reſembling a frieze. On a tablet, belonging to the firſt block, is written in bad French, *les moeurs et fachom de faire de Turcz, avecq les Regions y appertenantes, ont eſt au vif contrefaicetz par Pierre Coeck d'Aloſt, luy eſtant en Turque, l an de Jeſu Chriſt MDXXXIII. le quel auſſy de ſa main propre a pourtraict ces Figures duyſantes a l'impreſſion dy'celles.* That is, the manner and cuſtoms of the Turks, with the countries belonging to them, were drawn from nature by Peter Coeck of Aloſt, when he was in Turkey, the year of Jeſus Chriſt 1533; who alſo with his own hand executed theſe prints according to the drawings he had made. And upon a tablet in the laſt block is this inſcription: *Marie ver Hulſt, vefue du dict Pierre d'Aloſt, treſpaſſe en l'an MDL. a faict imprimer les dict Figures, ſoubz grace et privilege d'l'imperialle majeſte en l'an MCCCCCLIII.* In Engliſh: Mary Verhulſt widow of the ſaid Peter d'Aloſt, who died in the year 1550, cauſed theſe figures to be printed under the grace and privilege of his imperial majeſty 1553, This large print contains a vaſt number of figures, all executed with great care, but not much taſte. The work is, however, very curious; and doubtleſs at that time was very eſtimable.

JAMES COELMANS.

Born, 1670. Died,

This artiſt was born at Antwerp about the year 1670, and was the diſciple of Cornelius Vermulen. M. de Boyer, comte d'Aguilles, and counſellor of the parliament at Aix in Provence, employed this artiſt, conjointly with Sebaſtian Barras, to engrave his collection of pictures by the great maſters. The ſet of engravings was finiſhed, A. D. 1709, but did not appear till 1744, This is Coelmans' largeſt and beſt work. He executed his plates chiefly with the graver, in a dark, heavy ſtyle. His lights are uſually ſudden and unharmonized, and his drawing, with reſpect to the naked parts of the human figure, is particularly defective. I think *the murder of the innocents*, from Claude Spierre, and the *fall of the giants*, with *Victory crowning David*, from Nicholas Pouſſin, may be reckoned among his beſt prints for the above mentioned collection.

LAUVERS COENRADT.

Flouriſhed,

This artiſt engraved part of the portraits for the collection of cardinals, publiſhed by Roſſi; but theſe plates do him no great credit.

COGET. See COCHET.

S. COIGNARD.

Flouriſhed, 1702.

The name of an obſcure and indifferent engraver, affixed to the following prints: the portrait of *Sir Chriſtopher Wren*, in octavo; *John Dryden the poet*, a bad copy of the print from Kneller by Edelink. The latter is dated 1702.

STEPHEN COLBENSCHLAG, or COLBENIUS.

Flouriſhed,

This artiſt, who flouriſhed at the commencement of the laſt century, was a native of Germany; but he reſided at Rome, where he engraved ſeveral plates from Dominichino and other maſters. The mark attributed to him is compoſed of three letters joined together, namely, an E. a C. and an L. The firſt is the initial of his baptiſmal name, when written in the French ſtyle *Etienne*. I ſhall only notice,

A *deſcent from the croſs*, a middling ſized upright plate, from Annibale Carracci.

The *adoration of the ſhepherds*, from Dominichino, a middling ſized upright plate.

HUMPHRY COLE.

Flouriſhed, 1572.

This artiſt was born in the north of England, and is ſuppoſed to have been brother to Peter Cole the painter, mentioned by Meres, in his *Wit's Commonwealth*, A. D. 1572. He belonged to the mint in the Tower; and the Hon. Mr. Walpole ſuppoſes him to be one of the engravers, employed by archbiſhop Parker; for he engraved a large *map and frontiſpiece*, in which is repreſented a portrait of *Queen Elizabeth*, and the earl of Leiceſter as Joſhua, and lord Burleigh as David, accompanying her. Both of them for the folio edition of the bible, known by the name of Parker's Bible. It was publiſhed, A. D. 1572.

J. COLE.

Flouriſhed, 1720.

A very indifferent engraver, employed principally by the bookſellers, and upon works of the commoneſt kind. One of the beſt prints that I recollect

to

to have ſeen by him, is a view of the *Royal George*, a large plate, length-ways, from T. Baſton. It is executed entirely with the graver, and chiefly with a ſingle ſtroke: what little hatching is introduced is croſſed ſquarely upon the firſt ſtroke. It is highly probable, that the following engravers were of the ſame family, namely,

B. Cole, by whom, among other things, is the portrait of Mrs. *Behn*; and N. P. Cole, who engraved the portrait of *James Puckle*, &c.

FRANCOIS COLIGNON.

Flouriſhed, 1646.

Apparently a Frenchman by birth; but he was eſtabliſhed at Rome, where he carried on a conſiderable commerce in prints. His great excellency lay in *views of buildings, gardens*, &c. with ſmall figures, which he executed in a free, ſpirited ſtyle, and at times he reſembles Callot, De la Bella, and Iſrael Silveſtre; from all of which maſters he engraved. He did many of the plates for the collection of all the principal cities and towns in Europe; alſo ſome of thoſe for the great collection of plans and views publiſhed under the direction of M. de Beaulieu. He alſo engraved many plates from compoſitions of his own.

ADRIAN COLLAERT.

Flouriſhed, 1550.

An artiſt of great merit, born at Antwerp. After having learned in his own country the firſt principles of engraving, he went to Italy, where he reſided ſome time to perfect himſelf in drawing. He worked entirely with the graver, in a firm, neat ſtyle, but rather ſtiff and dry. The vaſt number of plates executed by his hand, ſufficiently evince the facility with which he engraved; and though exceedingly neat, yet they are ſeldom highly finiſhed. His maſſes of lights are rarely well managed, or ſkilfully blended; and from their being too much ſcattered, and equally powerful on all parts, they impoveriſh, and in ſome inſtances, entirely deſtroy the effect. To make up for theſe deficiencies, which was rather the fault of the time than of the artiſt, he drew admirably. The heads of his figures are, frequently, beautiful and characteriſtic, and the other extremities very correctly marked. I ſhall only notice the following prints by his hand:

The *Iſraelitiſh women ſinging the pſalm of praiſe for the deſtruction of the Egyptian hoſt in the Red Sea*, a middling ſized plate length-ways, from J. Straden.

St. Martin dividing his cloak between two beggars, a middling ſized upright plate, from the ſame maſter.

Great part of the plates for a ſet of prints, repreſenting the *life and paſſion of Chriſt*, which conſiſts of 50, from Martin de Vos.

A *ſet of hermiteſſes*, engraved conjointly with his ſon John Collaert.

The *twelve months*, in circles, from Hans, or John Bol.

The *twelve months*, from Joſſe Momper; theſe Callot copied.

He alſo engraved from a variety of other maſters, and ſometimes uſed the marks which are copied on the plate at the end of the volume, compoſed of an A. and a C.

HANS or JOHN COLLAERT.

Flouriſhed, 1600.

This excellent artiſt was ſon to the foregoing. He drew and engraved exactly in the ſtyle of his father; and was, in every reſpect, equal to him in merit. He muſt have been very old when he died; for his prints are dated from 1555 to 1622. He aſſiſted his father in all his great works, and engraved beſides a prodigious number of plates of various ſubjects. I ſhall only notice the following:

Moſes ſtriking the rock, a large print, length-ways, from Lambert Lombard. A great number of ſmall figures are introduced into this print; and they are admirably well executed: the heads are fine, and the drawing very correct. This I conſider as one of his beſt prints. It was publiſhed by Jerom Cock, 1555, and is marked "Hans Collaert fec."

Time and Truth, a ſmall upright plate, from J. Straden: this is very neatly engraved.

The prints for the *Miſſal of Moretus*, from the deſigns of Rubens.

Part of the plates for the *Life of Chriſt*, from Martin de Vos, mentioned above in the liſt of his father's works.

A ſet of twenty middling ſized plates, length-ways, entitled, NOVA REPERTA, from the deſigns of J. Straden. They repreſent in a ſort of emblematical manner, the *modern inventions: as, printing, the uſe of guns, the compaſs*, &c.

He alſo engraved a great number of *hiſtorical ſubjects*, as well ſacred as prophane, *titles to books*, &c. from Martin Hemſkirk, Joſſe Momper, Henry Goltzius, and other maſters. He ſometimes marked his plates with the initials of his name only: as, H. C. F. the F. as uſual ſtanding for fecit.

CHARLES COLLAERT appears to have been of the ſame family with the preceding artiſt, and publiſhed many of the plates, engraved by the father and ſon; but I do not recollect that he engraved himſelf.

Mr. Evelyn, upon what authority I know not, mentions the name of Collaert without any diſtinction detween the father, ſon, or relation; and ſays he "*graved ſome things rarely in ſteel.*"

COLLET.

Flouriſhed, 1770.

He engraved part of a ſet of plates of *ornaments for goldſmiths and jewellers*, from the deſigns of Gilles Legare, which were publiſhed at Paris. They are very neatly executed with the graver.

JOHN COLLET.

Flouriſhed, 1760.

He was a painter of ludicrous ſubjects. His works are well known. He was

was a very ingenious, ſenſible man; but extremely ſhy. He etched two plates; one repreſenting *antiquarians ſmelling to the chamber-pot of queen Boadicea*; and the other a *monkey pointing to a very dark picture of Moſes ſtriking the rock*, in ridicule of the admirers of Rembrandt Gerretz, whoſe works were then much in faſhion. This has ſince his death been attributed to Hogarth, partly owing to the head of a connoiſſeur in a tye wig, which was etched by Dawes, a pupil of that maſter. A little before Mr. Collet's death he retired to Chelſea, having by the deceaſe of a relation inherited a comfortable annuity. Mr. Groſſe obligingly favoured me with this account of Mr. Collet and his etchings.

RICHARD COLLINS.

Flouriſhed, 1676.

A very indifferent engraver, who reſided at Antwerp, towards the concluſion of the laſt century, by whom we have *Eſther before king Ahaſuerus*, a large plate, length-ways, from Rubens: Panneels alſo copied the ſame picture. Several *portraits* in a neat, laboured ſtyle; and ſome *antique ſtatues*, from the drawings of Sandrart, &c. To the portrait of *Anna Adelhildis uxor principis de la Tour et Taſſis*, he ſigns his name, *Richard Collins, chalcographus Regis*, and adds, *advivum del. et ſculp. Bruxella* 1682. Mr. Walpole mentions Richard Collins jun. a name affixed to a print, engraved for the *life of Francis Peck the antiquary*.

JOHN COLLINS.

Flouriſhed, 1682.

What countryman this engraver was I cannot diſcover; but I think it appears, that he reſided in England. By him we have ſome very indifferent copies from the groteſque figures, publiſhed by the Bonnarts in France, called *Signior Scaramouch and his company of comedians*. They are middling ſized upright plates, a ſingle figure on each. We have alſo ſome portraits by him, equally indifferent. Among them, the head of *Keay Nabe Naia wi-praia*, principal ambaſſador from the *Sultan Abdulcahar, king of Suroſoan*, printed from N. Yates, dated 1682. Add to theſe the *funeral proceſſion of George duke of Albemarle*. There are alſo ſome etchings by him.

M. COLM.

Flouriſhed,

A name affixed to a ſmall head of *queen Elizabeth* in an oval, engraved for the Genealogy of the Kings of England from the Conqueſt, quarto.

COSMIO COLOMBINI.

Flouriſhed, 1754.

A modern Italian artiſt, who engraved ſome of the plates for the *Muſeo Fiorentino*, &c.

A. D.

A, D. COLONIA.

Flouriſhed,

This name is affixed to a ſlight incorrect etching, which has nothing to recommend it, repreſenting *Apollo with the Muſes*; a ſmall upright plate.

MICHAEL COLYN.

Flouriſhed,

This artiſt, who is ſaid to have been a native of Antwerp, engraved the *Change at Amſterdam*, &c.

JOVAN COMIN.

Flouriſhed,

This name is affixed to ſome plates of *antique ſtatues*, executed entirely with the graver, in a very ſtiff, taſteleſs ſtyle. The originals, from whence theſe prints were taken, are in the Guiſtinian gallery.

CAMMILLO CONGIO.

Flouriſhed,

This engraver flouriſhed the beginning of the laſt century; and by him we have a great variety of engravings from Tempeſta, Andrea D'Ancona, Bernard Caſtelli, Gaſper Celio, and other maſters. His plates are uſually marked with two C's, the top of one joined to the bottom of the other, in the manner expreſſed upon the plate at the end of the volume; or in this manner: C. C. F. the F. ſtanding for fecit.

CORNELIUS CONINCK.

Flouriſhed,

An artiſt of great merit, by him we have the portrait of *Adrianus Tetrodius* of Haerlem, a ſmall upright plate from Grebber, executed with the graver in a neat pleaſing ſtyle, well drawn, and the effect is clear and good.

SOLOMON CONINCK, or KONNINCK.

Born, 1609. Died,

This artiſt was a native of Amſterdam. He firſt ſtudied under Francois Fernando, and afterwards became the diſciple of Nicholas Moyaert. He excelled in hiſtorical painting, and we have by him ſeveral etchings from his own compoſitions, in imitation of the ſtyle of Rembrandt.

ABRAHAM CONRAD.

Flouriſhed,

This engraver, according to Baſan, was a native of Holland, and flouriſhed towards the end of the laſt century. He was chiefly employed in engraving portraits, which he performed with great ſucceſs; and ſometimes from

from his own deſigns. His works prove him to have been a man of great ability. I ſhall only mention the portrait of *Jacob. Friglandus*, in which he has finely imitated the ſtyle of Lucas Voſterman, and that of *Godefroid Hotton*. A half figure, from H. Merman. In finiſhing the face he has ſcratched the copper with the point of the graver, in a manner bearing ſome ſlight reſemblance to that adopted by Worlidge.

GIOVANNI BATISTA CONSTANTINI.

Flouriſhed, 1619.

From the appearance of this artiſt's works, I ſhould ſuppoſe he was a painter, for he etched in a ſlight, free ſtyle, ſomething reſembling that of Guido, but not ſo correct or maſterly. I have ſeen by him, a ſmall *Bacchanal* ſurrounded with a grape vine in the faſhion of a border, a circular plate, from Guido. It is dated 1619, and the name by miſtake is written *Coſtantino*; to it he adds the word *Roma*, probably he reſided in that city.

PETER COOL.

Flouriſhed,

This name is affixed to a middling ſized upright print, repreſenting *Chriſt carrying his croſs, with St. Veronica, and ſeveral other figures*, from Martin de Vos. It is executed with the graver in a ſtiff, coarſe ſtyle; and the drawing is exceedingly defective.

PETER COMBES.

Flouriſhed,

An engraver in mezzotinto, by whom we have a ſmall whole length portrait of *Maſter Charles More, ſon to the biſhop of Ely*. This print poſſeſſes a very ſmall ſhare of merit.

RICHARD COOPER.

Flouriſhed, 1730.

This artiſt, who was a painter, reſided at Edinburgh. He engraved the portrait of *William Carſtares*, and of *Andrea Allan* the painter, after W. Robinſon.

RICHARD COOPER.

Flouriſhed, 1762.

This artiſt reſided at London, and engraved portraits. Among others, are the *five children of Charles the Firſt, with the great dog*, from Vandyck; alſo the portrait of *Taylor, the oculiſt*.

Edward Cooper, the printſeller, is alſo thought to have engraved; but I do not recollect his name, as an engraver, to any of the plates publiſhed by him.

C. CORBUTT.

Flouriſhed, 1760.

A modern mezzotinto ſcraper, who reſided at London. By him we have ſeveral portraits from different maſters; among the reſt, that of *Anne Baſtard*, of Kitely in Devonſhire.

R. CORDIER.

Flouriſhed, 1647.

This engraver, a native of Abbeville in Picardy is mentioned by Florent le Comte, who attributes to him the engraving of a *writing book*, for Petre, the writing-maſter at Paris; and another for Louis Barbedor. He alſo engraved a map of the *port of Breſt*. I ſuppoſe he was little more than a writing engraver; but I never ſaw any of his performances.

FRANCESCO CORDUBA.

Flouriſhed,

This artiſt, who adds *Eques*, or Knight to his name, imitated the ſtyle of Callot. We have engraved by him from drawings of his own, a ſet of middling ſized upright plates of the *fountains which are in the gardens at Rome*; and he has introduced many little figures. Theſe plates are ſlightly etched, and with ſome ſpirit. He ſigns his name *Eques Franc. Corduba del et ſculp.*

CHRISTOFANO CORIOLANO.

Flouriſhed,

This artiſt, according to M. Heineken, was a native of Nuremberg, and an engraver on wood; but none of his works are ſpecified.

BARTOLOMEO CORIOLANO.

Flouriſhed, 1637.

This artiſt was the ſon of Chriſtopher Coriolanus, mentioned in the preceding article, and was alſo an engraver on wood. He was born at Bologna in Italy, as appears from the inſcription at the bottom of his prints. It ſeems that he was honoured with a title; for he adds the word *Eques*, or Knight, to his name; and according to Papillon, he pretended to have been a deſcendant from Caius Martius Coriolanus, the great Roman general. He learned the art of deſign in the famous academy of Bologna, founded by the Carraccii; and he applied his ſtudies to engraving on wood in chiaro-ſcuro. In general, he uſed no more than two blocks of wood; on the firſt he cut not only the outline, but the darker ſhadows, in imitation of the hatchings with a pen; and the ſecond block ſerved for the demy tint: and with theſe two blocks ſo judiciouſly managed he produced a pleaſing effect. We ſee by the bold ſpirited works of this maſter, that he drew admirably well. His heads are finely characteriſed; and the other extremities of his figures are

marked in a maſterly ſtyle. I can only mention the following prints by this artiſt:

St. Jerom, a half figure, a ſmall upright print from Guido. This print is engraved on three blocks of wood; the firſt for the outline and dark ſhadows; the ſecond for the middle ſhadows; and the laſt for the lighteſt tints. It is inſcribed, "Barthol. Coriolanus Eques ſculpſit, Bonon. 1637."

The *fall of the giants*, a large upright print, on four ſeparate ſheets, which paſte together.

Two female figures from Guido, marked, Romæ 1627.

TERESIA MARIA CORIOLANIO, the daughter of this artiſt, painted and engraved alſo for her amuſement.

GIOVANNA BATISTA CORIOLANO.

Flouriſhed, 1639.

This artiſt was brother to Bartholomew Coriolanus, mentioned in the preceding article. He was born at Bologna, and, after being inſtructed in the firſt principles of deſign, became the diſciple of Valiſco, a painter of ſome eminence. As a painter, I believe, he never acquired any great degree of reputation. He engraved a variety of prints both on wood and copper; but the former, in my opinion, are greatly ſuperior to the latter.

I ſhall mention the following only by this artiſt: Some heads cut on wood, in a bold, free, ſpirited ſtyle; among the reſt, the portrait of *Fortunius Licetus Genevenſis*, dated 1689. *Chriſt crowned with thorns*, a middling ſized upright copper plate, from Ludovico Carracci, a ſlight, bold etching. He alſo engraved from Guercino, and other great maſters.

JOACHIM THEODORVS CORIOLANUS, the name latiniſed of an artiſt, perhaps of the ſame family with the preceding. According to Papillon, he engraved on wood, and flouriſhed in the year 1600; and marked his prints with theſe initials, I. T. C. F. B. for "Joachim Theodorus Coriolanus fecit Baſileæ;" but that author has not ſpecified any of his works.

JOHN BAPTIST CORNEILLE.

Born, 1636. Died, 1695.

This artiſt was born at Paris, A. D. 1636, and inſtructed in the principles of painting by his father, Michael Corneille, under whom he attained to a conſiderable degree of perfection. He alſo etched ſeveral very ſpirited plates, and finiſhed them with the graver, in a ſtyle far ſuperior to what one uſually meets with from the hand of the painter. Among others, is a figure of *Mercury flying in the air*, from a compoſition of his own. This print is in the *Cabinet des Beaux Artes*, publiſhed at Paris 1690, by Perault. Corneille died A. D. 1695, aged 59.

MICHAEL CORNEILLE.

Born, 1642. Died, 1708.

This great artiſt, whoſe works do not appear to me to be ſo well known or eſteemed, as they juſtly deſerve, was a painter, brother to John Baptiſt Cor-

neille, mentioned in the preceding article, and his father's pupil. He went to Italy to complete his ſtudies, and perfect himſelf in the art of deſign. He underſtood the management of light and ſhadow, ſo as to produce a powerful and pleaſing effect; and though he chiefly excelled in hiſtory, he alſo ſucceeded greatly in landſcape. I ſhall confine my obſervations to his etchings only; and beg the indulgence of criticiſing a little upon the four following ones. They are middling ſized plates, length-ways, and repreſent, 1. The *Deity appearing to Abraham.* 2. *Abraham journeying with Lot.* 3. *Abraham overcoming the army of the confederate kings.* 4. *Abraham ſetting out with his ſon Iſaac to ſacrifice him.* They are etched in a fine, bold, free, ſtyle; the compoſitions are full of grandeur; the heads are peculiarly characteriſtic; the extremities, like thoſe of Raphael, are finely drawn, and the draperies diſpoſed with the greateſt taſte. One may ſee how cloſely he has ſtudied the celebrated Italian painters, and admire the good uſe he has made of thoſe ſtudies. The figure of Abraham, in the laſt, has much of the ſtyle of Polidoro Carravagio in it; and all the naked figures, in the third, are drawn in the manner of the Carraccii. He died at Paris, A. D. 1708, aged 66. I ſhall mention beſides, by this artiſt,

A *holy family, with Elizabeth and St. John in a landſcape,* a ſmall plate, length-ways, from Raphael.

St. Andrew kneeling before the croſs, a beautiful ſmall upright plate, from a compoſition of his own.

St. Francis interceding with Chriſt for the redemption of mankind, a middling ſized upright plate, from the ſame.

Notre Dame des Anges called *la Portioncule,* a middling ſized upright plate.

LAMBERT CORNELIS.

Flouriſhed,

This engraver worked, I believe, chiefly for the bookſellers; and his employment ſeems to have been principally in the portrait line. We have by him, among others, the portrait of *Tycho Brahe,* the aſtronomer.

CORNHERT. See CUERENHERT.

CORNISH.

Flouriſhed,

An obſcure engraver, by whom, among other things, we have the portrait of *Dr. Charles Roſe,* a ſlight etching in quarto.

VINCENT CORONELLI.

Born, Died, 1718.

This artiſt was a native of Venice, where he engraved ſome *maps,* which are dated 1697.

P. CORONELLI.

Flouriſhed, 1716.

This artiſt, who probably was of the ſame family with the preceding, engraved the plates for a work, entitled, *Roma Antica Moderna del P. Coronell coſmografo Publico ad uſo de ſuoi Argonauti in Venezia*, 1716. They are poor, ſlight, indifferent etchings, conſiſting of *views of buildings*, &c. ſmall plates, length-ways.

CORREGIO. See ALLEGRI.

JEROM CORRIDORI.

Flouriſhed,

A native of Modena, and reſided at Rome, where he publiſhed many fine prints. He is ſpoken of with great commendation in the Abecedario. And it ſeems, that his great talents loſt him his life; for being puſhed into the Tyber by ſome envious perſon, he was unfortunately drowned. He is mentioned as an engraver; but I do not recollect to have ſeen any of his works.

NICOLO CORSI.

Flouriſhed, 1503.

He was a native of Genoa, and a painter of ſome eminence. To him is attributed the engraving of a portrait of *Franceſco Mazzuola*, called Parmigiano.

M. ANTONIO CORSI, is the name of a modern engraver, who flouriſhed 1760, and executed ſome of the plates for the Muſeo Fiorentino.

CORNELIUS CORT.

Born, 1536. Died, 1578.

This juſtly celebrated artiſt was born at Hoorn in Holland, A. D. 1536. After having learned the firſt principles of drawing and engraving, (perhaps from Cuerenhert) he went to Italy to complete his ſtudies, and viſited all the places, famous for the works of the great maſters. At Venice he was courteouſly received by Titian; and engraved ſeveral plates from the pictures of that admirable painter. He at laſt ſettled at Rome, where he died 1578, aged 42.

This artiſt worked entirely with the graver, in a bold, open, ſlight ſtyle. His back-grounds eſpecially, if they be landſcapes, are executed with much taſte and freedom, and evidently ſhow the great command he had of that inſtrument. But there is a dryneſs and ſtiffneſs, in general, about his figures, particularly thoſe that are covered with drapery, which frequently, joined with a want of harmony, produces an unpleaſing effect. His drawing is uſually correct and maſterly; ſometimes, indeed, the outlines are hard and the extremities marked in a negligent, ſlovenly manner. But in his beſt prints, theſe faults are by no means conſpicuous. Baſan ſays of him, that he was "the beſt engraver with the *burin* or graver only, that Holland ever pro-

"duced. We find in his prints," adds he, "correctneſs of drawing, and an ex-"quiſite taſte." This compliment perhaps, by ſome connoiſſeurs, may be thought to be a little overſtrained; but that he was an artiſt of great merit, muſt be allowed by all, who are acquainted with his works, though he was not always equally happy in the execution of them. Baſan with great juſtice, praiſes the taſte and lightneſs of touch, with which he engraved landſcapes, and that without the aſſiſtance of the point. It is no ſmall honour to this artiſt, that Agoſtino Carracci was his ſcholar, and imitated his ſtyle of engraving, rather than that of any other maſter. I ſhall mention by him the few following prints only, his engravings being very numerous (151 according to Abbé Marolles) and by no means uncommon.

Paradiſe, a large upright plate, from Titiano, dated 1566.

St. Jerom, a ſmall upright plate, from the ſame maſter, dated the ſame.

The *diſcovery of the incontinency of Caliſta*, a large upright plate, from the ſame, dated the ſame.

Prometheus chained to the rock: this figure is finely drawn; a middling ſized upright plate, from the ſame maſter, and dated the ſame.

The *ſeven penitents*. Theſe are ſeven large landſcapes, with ſmall figures of the Saints, Mary Magdalen, St. Anthony, &c. Six of them are upright plates, and the ſeventh, length-ways, from Jerom Mutian, dated from 1575 to 1573.

A *holy family, with St. Jerom ſtanding in front, and Mary Magdalen kiſſing the feet of the infant Chriſt*, a large upright plate from Corregio. Agoſtino engraved the ſame ſubject; and both are dated 1586. They are not eaſily diſtinguiſhed from each other.

The *adoration of the ſhepherds*, from Polydore, a large plate, length-ways.

A *holy family*, with St. John holding a bird, a middling ſized upright plate from Frederico Baroccio, a very fine print, dated 1577.

The *adoration of the ſhepherds*, a middling ſized upright plate, from M. R. Senenſis, dated 1568.

A *ſaint reading, holding a lily, repreſented in a landſcape*, a middling ſized upright plate, from Bartolomeo Spranger. The back ground to this plate is remarkably fine. It is dated 1573.

The *tranſfiguration*, from Raphael, a large upright plate. In this print the artiſt has greatly failed; the character and expreſſion of the heads, ſo admirable in the picture, are quite loſt in the engraving.

The *laſt ſupper*, a large upright plate, from Tadeo Zuccaro.

The *laſt ſupper*, the ſame, from Livio de Forli, called Livio Agreſti, dated 1578.

Chriſt praying in the garden, a middling ſized upright plate, without the name of the painter or the engraver. This print is diſtinguiſhed by a ſmall inſtrument at the bottom of the plate, near the feet of one of the diſciples, which is uſually taken for a lamp; and for this cauſe the engraving has been attributed to an old maſter, who flouriſhed 1509, and uſed a mark ſomething reſembling it. See this mark copied on the plate at the end of the volume. He alſo engraved from Michael Angelo, Andrea del Sarto, M. Heemſkerck, Franc. Floris, James Stradan, Marcello Venuſti, and other maſters.

maſters. Thoſe from Heemſkerck appear to have been his firſt works, and executed before he left Holland. They are *bible ſubjects*, and very indifferently executed.

GIACOMO CORTESI, called BOURGUIGNON.

Born, 1621. Died, 1676.

This admirable and well known artiſt was born at St. Hippolito, in Franche Compte. His great excellence conſiſted in painting *hiſtorical ſubjects, and battles*, particularly in the laſt. He had occupied a poſt in the army himſelf; and from being an eye witneſs of ſeveral actions, he compoſed thoſe ſubjects with great fire and ſpirit. In Italy, where he went whilſt young, he formed an acquaintance with Guido and Albano, and profited not a little from their inſtructions. He was exceedingly expeditious in the execution of his pictures; and it is ſaid, that he never found it neceſſary to make a ſketch of the ſubject he meant to paint before-hand; but drew it at once upon the canvaſs, and proceeded to the finiſhing of it. He entered into religious orders, and became a jeſuit. He died at Rome, A. D. 1676, aged 55 years. By this artiſt we have ſome ſmall etchings of *battles*, very ſlight, but prodigiouſly free and maſterly. The maſſes of light and ſhadow are finely preſerved in them, ſo as to produce a powerful and ſtriking effect. He was not equally ſucceſsful in drawing of the naked parts of the human figure, wherever we find them repreſented by him they are incorrect.

GUGLIELMO CORTERI.

Born, Died, 1679.

This artiſt, who was brother to the preceding maſter, was ſcholar to Pietro da Cortona. He is ſpoken of alſo, as a painter, with commendation. He died at Rome, A. D. 1679, two years after his brother. We have but one engraving by him, which repreſents *Tobias burying the dead*, from a deſign of his own.

JOHN AUGUSTUS CORVINUS.

Flouriſhed,

A modern German engraver of views, buildings, &c. which he executed in a ſtyle ſufficiently neat, but ſtiff and without taſte. Among other things by him, are a ſet of ornaments for *ceilings*, from the deſigns of Carlo Maria Pozzi, in large folio. He engraved moſt of the plates for the work, entitled, *Repreſentatio Belli ob ſucceſſionem in Regno Hiſpanico*, &c. a large folio volume, publiſhed at Augſburg. And great part of the plates for a work, containing *views of churches*, &c. at Vienna, which was alſo publiſhed at Augſburg by John Andrea Peeffel, 1724, are by him.

LOUIS COSSIN.

Flouriſhed, 1690.

This engraver appears to have been a native of France. He reſided at Paris.

Paris, and called himſelf engraver to the king. He worked entirely with the graver in a poor, taſteleſs ſtyle. In drawing and effect he is alſo exceedingly deficient. Among other things by him, is a figure repreſenting *Sculpture*, in the *cabinet des Beaux Artes*, publiſhed at Paris, A. D. 1690. He alſo engraved ſome few portraits, which are however of but little value.

LAURENCE JOHNSON COSTER.

Born, Died, 1441.

I ſhall by no means enter into the long and unſatisfactory diſpute concerning this artiſt, or whether ſuch an artiſt really exiſted or not. The Dutch have laid claim to the invention of engraving on wood, and the ſtill nobler art of printing, which appears immediately to have followed. And according to them, the following trivial accident gave birth to both. Coſter one day walking in a wood, near the city of Haerlem, where he was born, amuſed himſelf with cutting letters upon the bark of a tree, which for fancy ſake being impreſſed upon paper, he printed one or two lines, as a ſpecimen, for his children. He then proceeded to cut letters in wood, and joined them together with thread; and by degrees produced a book, entitled, *Speculum Salvationis*, which he ornamented with vignettes, cut in wood. There are alſo ſome rude portraits attributed to this doubtful artiſt; but as every one may not poſſeſs Baron Heineken's *Idea Generale d'une Collection d'Eſtampes*, wherein a full account is given of this man, and the works attributed to him, (which, indeed, the author looks upon as entirely fabulous) I will tranſcribe his liſt.

A ſmall *buſt of a man*, with a cap, near two inches high, by one inch wide, marked Laurence Jaſſoen, ſuppoſed to be the portait of Coſter.

A *buſt of an old man in profile*, two inches high, by one inch and three quarters wide, marked at bottom, Halckart Seil da Harleim.

Another *buſt*, the face turned to the left, marked Ja Dadin ỏ Har.

Another *buſt*, a three quarter face, marked on the back-ground towards the left with an L. and below Hugo Jacob' ſor ỏ Lid.

Another, marked Jan van Hemſen Scilder ỏ Harlem.

Another, marked Alb Obatis Scilder Harlem.

Another, of which the mark is not plain, but appears to be, *J. v. Mercken.*

In the royal library at St. James's is a *Virgin, with the inſtruments of Chriſt's ſufferings*, attributed alſo to Coſter.

I ſhall have occaſion to ſpeak of this man again, in the Eſſay on the riſe and progreſs of engraving on wood, which will be given in the ſecond volume.

D. COSTER.

Flouriſhed,

The name of an obſcure engraver, affixed to the portrait of *Franc. Hals* the painter, from Vandyck.

JACOPO

JACOPO COTTA.

Flouriſhed,

This name is affixed to an etching which I have before me, very badly executed, and exceedingly defective in the drawing. The ſubject, I believe, is the *meeting of Iſaac and Rebecca*. Two men are unloading a horſe in the front: it is a middling ſized plate, length-ways, from Storer.

PETER COTTART.

Flouriſhed,

This artiſt was an architect, and flouriſhed in the ſeventeenth century. By him we have ſome rough etchings of *vaſes and ornaments*, See the monogram, with which he uſually marked his engravings, on the plate at the end of the volume.

J. DE COURBES.

Flouriſhed,

An artiſt of no great merit, chiefly employed for the bookſellers. By his hand, among others, we have the portrait of *Sir Philip Sidney*, a ſmall octavo oval plate. *Mary counteſs of Pembroke*, a ſmall octavo. As he does not cite the name of the painter, and adds the letter F. for fecit to his name, it is probable, that he engraved them from deſigns of his own.

COUCHET. See COGET.

ANNE PHILBERT COULET.

Flouriſhed, 1760.

This lady is mentioned by Baſan, as reſiding at Paris. By her hand we have ſeveral very pretty landſcapes, well etched and retouched with the graver, in a ſtyle that does her honour: among the reſt,

The *fair afternoon*, a landſcape, ornamented with figures, from Vernet, a middling ſized plate, length-ways.

The *happy paſſage*, and its companion, the *departure of the boat*, two ſea views, the ſame from the ſame.

The *Florentine fiſhermen*, and the *Neapolitan fiſhermen*, companions, middling ſized upright plates, from the ſame.

COURTOIS. See CORTESI.

P. F. COURTOIS.

Flouriſhed, 1750.

A young engraver, and native of France; but he never reached any great excellence. We have ſeveral prints by him after *S. Aubin*, and other maſters.

J. COUSE.

Flouriſhed, 1750.

This artiſt was, I preſume, a native of England, though his works are but little known. He engraved a neat half ſheet view, length-ways, of *Berkley caſtle*, from a drawing by the counteſs of Berkley, and ſome other plates, which prove him to have been no indifferent artiſt.

ELIZABETH COUSINET.

Flouriſhed, 1760.

This lady was the wife of Lempreur, an engraver of great merit, honoured with the title of engraver to the king, and member of the Royal Academy of Arts at Paris. By Madame Couſinet, we have ſeveral prints, that do her no diſcredit. Among others,

The *pyramid of Sextus*, and its companion, the *columns of Campo-Vacino*, two middling ſized plates, length-ways, ornamented with figures, from J. Paolo Panini. The *departure of Jacob*, a ſmall upright plate, from Boucher, &c.

H. COUSSIN.

Flouriſhed, 1760.

A modern engraver, who reſided at Aix in Provence, where he etched ſeveral plates from Puget, Rembrant and other maſters.

JOHN COUSSIN, a painter and deſigner of ſome eminence, and native of France, is ſaid by Papillon to have engraved on wood; but the matter is very uncertain, though it be allowed, that many of his deſigns are cut on wood by the artiſts in that line then living.

JOHN COUVAY.

Flouriſhed,

This artiſt was a native of France, and flouriſhed towards the concluſion of the laſt century. He worked chiefly, if not entirely, with the graver, in a coarſe bold ſtyle, founded apparently on that of Vilemena. His works are ſlight and heavy. They manifeſt a great command of hand; but little judgment in ſoftening the ſhadows, harmonizing the lights, or keeping the diſtances back, in order to relieve the front and principal figures. His drawing of the naked parts of the human figure is often incorrect, and the extremities are uſually heavy, and badly marked. Among his moſt eſteemed prints are the following.

A *ſaint tempted by the fleſh, has recourſe to the crucifix*, half figures, a ſmall upright plate, from Guercino: a night-piece, and the candle is overturned upon the table.

The *martyrdom of St. Bartholomew*, a middling ſized upright plate from Nicholas Pouſſin. Mitellus engraved the ſame ſubject, under the name of the *martyrdom of St. Eraſmus*.

A ſet

A ſet of ſmall upright plates, entitled *Les Tableaux de la Penitence*, from the deſigns of T. Chauveau.

Mary queen of Scotland, a half figure, ſeated, and the execution ſeen through the window. He alſo engraved from Raphael, Annibale Carracci, Guido, Bourdon, Le Sueur, and other maſters.

MICHAEL COXIS.

Born, 1497. Died, 1592.

This artiſt was born at Mechlin, and learned the firſt principles of painting in his own country; going to Rome, he became the ſcholar of Raphael, and acquired to himſelf a tolerable ſhare of reputation. Many of the old engravers worked from his deſigns. There are a ſet of ſixty-eight prints, repreſenting the *hiſtory of the Arabs*, dated 1567, which are marked with a curious monogram, compoſed of a C. an M. an L. and an F. placed above the M. in the manner repreſented on the plate at the end of the volume. The deſigns for theſe plates are generally attributed to Coxis; and it is thought that he alſo engraved them. Michael Coxis died, A. D. 1592, aged 95 years.

NOEL COYPEL.

Born, 1628. Died, 1707.

This artiſt was born in Lower Normandy; but diſcovering an early inclination for the arts, he ſtudied under a painter of no great reputation at Orleans, named Poncet; from thence he went to Paris, to perfect himſelf in drawing and painting, and became the diſciple of Charles Errard. His pictures manifeſt a fertility of invention, ſome grace in the compoſitions, and a tolerable good tone of colouring. He drew the human figure with a great degree of correctneſs, but in a mannered ſtyle; and the extremities are not always ſufficiently determined. He died at Paris, where he reſided, A. D. 1707, aged 79 years. By him we have a *holy family*, which he etched with alterations, three times on three ſeparate plates.

ANTHONY COYPEL.

Born, 1661. Died, 1722.

This artiſt was the ſon and ſcholar of the preceding. He was born at Paris 1661; and his father being nominated director of the academy eſtabliſhed by the king of France at Rome, he accompanied him thither, and employed his time in ſtudying the works of Raphael, Michael Angelo, and Annibale Carracci, with great aſſiduity. The improvement he made during his reſidence in Italy, was ſo great, that at his return to Paris, his merit was generally acknowledged, and he was ranked among the firſt claſs of hiſtorical painters. He died 1722, aged 61 years. We have ſeveral excellent etchings by his hand, very highly finiſhed, eſpecially when conſidered as the works of a painter. The figures in them are correctly drawn, and in a maſterly ſtyle. The character and expreſſion of the heads are admirable, and the general

effect finely harmonized. I ſhall mention the following only from his own compoſitions.

An *ecce homo*, a ſmall upright plate.

Judith, the ſame.

Saint Cecilia, the ſame.

The *head of Democritus*, the ſame.

Two portraits of *Le Voiſin*, one large and the other ſmall.

Bacchus and Ariadne, a large plate, length-ways. This was finiſhed with the graver by Gerard Audran; and is a moſt admirable print.

Galatea, the ſame, finiſhed by Charles Simonneau.

NOEL NICHOLAS COYPEL.

Born, 1692. Died, 1735.

He was brother to Anthony Coypel, and born at Paris. He learned the firſt principles of painting from his father, and perfected his ſtudies without going to Italy. He was alſo a much eſteemed hiſtorical painter, and died at Paris 1735, aged 43 years. We have ſome pretty etchings by him; but not equal to thoſe by his brother. They are as follow, from his own compoſitions:

Saint Thereſe with many angels, a ſmall oval plate.

The *triumph of Amphitrite*, a ſmall plate length-ways.

A *woman ſleeping under a canopy, ſurpriſed by a ſatyr*, the ſame.

A *woman careſſing a pigeon*, the ſame.

CHARLES COYPEL.

Born, 1694. Died, 1752.

He was the ſon of Anthony Coypel, and born at Paris. He was the pupil of his father; and his works are ſpoken of with great commendation. He alſo poſſeſſed great taſte for the Belles Lettres; and diſtinguiſhed himſelf by ſeveral eſtimable writings, which manifeſted at once his delicacy and good taſte. He was made firſt painter to the king of France, and died A. D. 1752, aged 58 years. According to Baſan, he alſo etched ſeveral plates from his own compoſitions.

FRANCESCO COZZA.

Born, Died, 1664.

A native of Palermo in Sicily, where he received his firſt inſtructions in the art of painting. Going afterwards to Rome, he became the ſcholar of Dominichino; and the progreſs he made under the inſtructions of that maſter was ſuch, as did honour to both. He excelled in hiſtorical ſubjects, and painted much in freſco. He died, A. D. 1664. We have ſome few etchings by him; among others,

St. Peter's contrition, which, though ſlightly executed, is well drawn and ſhows the hand of the maſter: it is a ſmall upright plate, marked, "Fra. Cozza inc. ex." And the *Roman charity*, a ſmall plate, length-ways, half figures only.

C R A C H E.

Flouriſhed,

According to Papillon, this is the name of an engraver on wood. That writer mentions ſome *cavalcades* as executed by him.

C R A L I N G E.

Flouriſhed,

An obſcure engraver, by whom we have the portrait of *Menno Simonis*, a whole length.

L U C A C R A N A C H, or K R A N A C H.

Born, 1470. Died, 1553.

This artiſt was a painter of portraits, hiſtory, and poetical ſubjects, born at Cranach in Weſtphalia. Under whom he ſtudied does not appear; but the reputation he acquired was ſuch, as recommended him to the favour of the elector of Saxony, and he was many years employed in painting for that prince. He died, A. D. 1553, aged 83. I ſhall ſpeak of him only as an engraver; and therefore the following obſervations are founded upon his prints alone. He poſſeſſed far more fertility of invention than judgment; and being led away by the livelineſs of his imagination, did not pay ſufficient attention to the choice of what was beautiful, but contented himſelf with the firſt forms that offered, and followed the ſtiff, Gothic taſte, which prevailed in his country at that time, without any attempt to improve it. His manner of drawing is rather dry and taſteleſs, than abſolutely incorrect; and the heads which he has given to his figures, have both character and expreſſion, though they are not marked with preciſion, or in a pleaſing ſtyle; the hands and feet indeed are frequently very defective; and a total ignorance of the diſtribution of light and ſhadow deſtroys the general effect, and renders it confuſed and unpleaſing. Mr. Pilkington, looking on the dark ſide only of the performances of this artiſt, ſeems to wonder, that he ſhould have any modern admirers. But let any unprejudiced perſon examine carefully the *Life of Chriſt* by this artiſt, which conſiſts of fourteen middling ſized upright prints, and I humbly conceive the many beauties of compoſition, character and expreſſion, he will diſcover in thoſe engravings, will amply repay the labour, and convince the examiner, that Cranach, with all his faults, was a man of great ability. Lucas Cranach left a ſon of the ſame name, a painter of portraits; but it does not appear that he ever engraved. He ſometimes marked his plates with the initials of his name, thus, L. C. or L. V. C. or the L. and the C. joined together cypher ways; but more frequently with a dragon, holding a ring in its mouth, with or without the arms of Saxony, to denote his being painter to the elector, the dragon being the creſt to the arms; and ſometimes with the arms, creſt, and the initial letters alſo. See the marks copied on the plate at the end of the volume. I ſhall only mention the following few prints, from the numerous engravings by this artiſt; and, FIRST, thoſe on wood.

Adam and Eve in Paradiſe, a large upright plate.

Chriſt and the twelve apoſtles, middling ſized upright prints.

The *ſame*, ſmall uprights.

The *paſſion of Chriſt*, ſmaller than that above-mentioned, fourteen prints.

The *martyrdom of St. John.*

A *man in armour dying, and three naked women ſtanding by him*, dated 1506.

Chriſt and the woman of Samaria, a middling ſized upright print.

The *baptiſm of Chriſt*, a large print length-ways, the Deity appears above, and a kneeling figure is ſeen on each ſide.

A *large hunting-piece*, length-ways, on two blocks.

A *large tournament*, length-ways.

Several other *tournaments*, *proceſſions*, *portraits*, &c.

SECONDLY, a claro-ſcuro, ſaid to be the only one executed by this artiſt, namely, *S. Chriſtopher carrying the infant Chriſt over the river.* It is executed on two blocks, the firſt for the outline and dark ſhadows, and the ſecond for the demy tints and lights.

THIRDLY, thoſe on copper; but I ſhall only mention the following, they being greatly inferior, in every reſpect, to his prints on wood:

A *naked woman lying down, with a child aſleep before her; and a naked man appears in the back ground*, a middling ſized upright plate, dated 1509. I take this ſubject to be Adam and Eve after their fall,

CARY CREED.

Flouriſhed, 1730.

He etched a ſet of plates from the *ſtatues and buſts* at Wilton Houſe. They are ſlight, but yet poſſeſs great merit. I have not been able to meet with any ſatisfactory account of this artiſt; but I ſuppoſe, that he was a native of England.

RIDOLFO CREIN.

Flouriſhed,

This artiſt is cited in the liſt of engravers, at the end of the Abecedario; and the word *Tirugino* is added to his name. His works are not mentioned, nor have I ſeen any of them.

ANTONIO CREMONIENSIS.

Flouriſhed,

By this artiſt we have a ſlight ſpirited engraving on wood, repreſenting *Mutius Scævola burning his hand, in the preſence of Porſenna.* It is a very ſmall upright print, nearly ſquare, and executed on a ſingle block, without any croſs hatching.

L. CREPY.

Flouriſhed,

A very indifferent engraver, who apparently flouriſhed at the beginning of the preſent century. Among other things by him, are the following: a ſmall and bad copy of *Alexander entering the tent of Darius*, from Le Brun, or rather from the print, engraved after the picture of Le Brun, by Girard Edelink. The portrait of *A. Wateau, the painter*, a ſmall upright plate. To both

both theſe prints he ſigns his name, " L. Crepy filius ſculp." Probably his father was alſo an engraver, and he puts the word *filius* for diſtinction ſake.

GIUSEPPE MARIA CRESPI.

Born, 1665. Died, 1747.

This eminent painter was born at Bologna; and after having ſucceſsfully ſtudied under ſeveral eſtimable maſters, entered into the ſervice of the great duke of Tuſcany, to whom his merit had been made known. The pictures, which he executed for that prince, gave much ſatisfaction to him; and they contributed, in no ſmall degree, to raiſe the reputation of Creſpi with the public. He received great preſents from the duke, and was honoured with his protection, and the title of his painter. The harmony and force of the colouring, the elegance of the compoſitions, and the correctneſs of deſign, which appears in his works, are ſpoken of by thoſe acquainted with them with great commendation. He died at Bologna, A. D. 1747, aged 82 years.

He etched ſeveral plates, among the reſt,

The *adventures of Bertholde and Bertholdino*, a ſet of ſmall upright plates, from his own compoſitions.

The *reſurrection of our Saviour*, a middling ſized upright plate, the ſame.

CRESPY.

Flouriſhed,

A very indifferent engraver, who, according to Baſan, died towards the beginning of the preſent century. He engraved among other things, a *deſcent from the croſs*, a large upright plate, from Carlo Cignani.

PAUL CREUTZBERGER.

Flouriſhed,

According to profeſſor Chriſt and Papillon, this is the name of an engraver on wood, who marked his prints with a P. and a C. joined together in form of a cypher. See this mark copied on the plate at the end of the volume. I am not acquainted with his works, nor are any of them ſpecified by the above author.

S. JOHN CRISOSTOMUS.

Flouriſhed,

A name affixed to a ſmall plate length-ways, well executed, and in the ſtyle of Aldegrever, repreſenting a *back figure of a woman lying down*, and the back-ground is a landſcape. It is indeed very doubtful whether this name was intended for that of the engraver or not.

BARTHOLOMEO CRIVELARI.

Flouriſhed,

A modern Venetian artiſt; but of no great eminence. By him, among other things, we have a ſmall upright plate, repreſenting a *ſaint carried up to Heaven*, from M. Bartoloni.

TEODORO DALLA CROCE. Se CRUYS.

URSULA DE LA CROIX.

Flouriſhed, 1700.

This ingenious lady, with JANE DE LA CROIX, her ſiſter, etched ſeveral of the plates of *gems*, which were drawn by Elizabeth Sophia Cheron, their aunt. They are neatly executed in a free, ſpirited ſtyle.

HUBERT DE CROOCK.

Flouriſhed,

The name of a very ancient engraver on wood. It is affixed at full length, with the monogram alſo, compoſed of an H. a D. and a G. at the bottom of a large folio print, repreſenting the *Trinity*. Chriſt as dead is lying upon the lap of the Deity, and the Holy Spirit appears in the air above. It is very neatly cut, but ſtiff to a great degree. Albert Durer engraved the ſame ſubject; but the print by him is ſo much ſuperior in freedom and expreſſion to this, which has all the ſervility of a copy, that one does not heſitate to pronounce it ſo, though in point of antiquity it appears coeval, at leaſt, with that of Albert. This print is in the collection of Dr. Monro. See the monogram, uſed by this engraver, upon the plate at the end of the volume. The baptiſmal name on the print is written Hubrecht, which I ſuppoſe, is the ſame as Hubert.

MARTIN GOTTFRIED CROPHIUS

Flouriſhed,

An engraver of no great merit, by whom, among other things, we have an *emblematical* ſubject, from John Daniel Herz, a middling ſized upright plate.

THOMAS CROSS.

Flouriſhed, 1648.

A laborious artiſt poſſeſſed of no great ſhare of taſte or genius. He worked chiefly, if not entirely with the graver, in a ſtiff, unpleaſing ſtyle. he confined himſelf to portraits, and frontiſpieces for books. Theſe according to the cuſtom of the time, were generally engraved from drawings of his own; and which as far as one can judge from the engravings, were equally indifferent. We have by him the *frontiſpiece* to an octavo book, publiſhed at London 1648, entitled, a *Voyage through Rome*; alſo, among others, the following portraits: *Richard Brownlowe*, in quarto; *James Burroughs*, A goſpel miniſter, in quarto, dated 1648; *John Richardſon*, biſhop of Armagh, 1654, &c.

CRUCHE.

Flouriſhed, 1550.

The name of an engraver on wood, who flouriſhed in France towards the

middle of the ſixteenth century, where he performed ſeveral works. "I have," ſays Papillon, "by him a *plan of the city of Paris*, which," continues he, "I believe, was engraved for an ancient edition of the *Geographie of Belle Forreſt*."

LOUIS CRUGER. See KRUG.

THEODORE CRUGER.

Flouriſhed, 1617.

This artiſt was a German by birth; but he reſided chiefly in Italy, and imitated the ſtyle of Franceſco Vilemena. His mode of engraving was in a bold ſtyle, with the graver only, and it ſhews that he had great command of that inſtrument; but he did not poſſeſs much taſte or judgment to direct him in the proſecution of his ſtudies. The outlines of his figures are hard and incorrect, the heads badly drawn, and the other extremities entirely neglected. He does not appear to have had, even a diſtant idea of harmonizing the lights with the ſhadows: hence his prints are totally deſtitute of effect. His chief work was,

The *life of St. John the Baptiſt*, from Andrea del Sarto, on twelve middling ſized upright plates, with the portrait of the painter. Some of theſe prints are dated 1617.

The *laſt ſupper*, a large plate, length-ways, from the ſame.

We have ſome portraits by him, from Gabriel Wayer, dated 1614: to theſe his name is ſigned, "Ditrich Cruger."

He alſo engraved from Andrea D'Ancona, Lanfranchi, and other maſters. See his cypher compoſed of a T. and a C. joined together, on the plate at the end of the volume.

MATTHIAS CRUGER.

Flouriſhed, 1617.

He was brother to the preceding artiſt; and flouriſhed about the ſame time. He engraved ſome plates from the chevalier Borgheſe, Guido, and other maſters; and ſome alſo from his own compoſitions. See his manner of marking his prints on the plate, at the end of the volume.

L. CRUYL.

Flouriſhed, 1667.

This artiſt reſided at Rome, where he drew a conſiderable number of views, which he occaſionally enriched with cattle and figures, in a very ſpirited, pleaſing ſtyle. The chief of theſe were engraved by Julius Teſta; but we have ſome fine etchings of his own: namely,

Several *views of the Pantheon at Rome*, and other ruins; ſmall plates, length-ways.

Several *architectal views*, with ruins, &c. ſmall plates, length-ways, marked, L. CRVYL inv. et fec. Rome, 1667.

THEO-

THEODORE VER CRUYS, or DELLA CROCE.

Flouriſhed,

This engraver was a native of Holland, according to the author of the Abecedario; but he reſided chiefly in Italy, and, among other things, engraved part of the plates from the pictures in the *Florentine gallery*; ſome large *views of ſhipping*, on two plates each, from Salvator Roſa, &c. Alſo ſeveral *portraits* from various maſters. The prints by this artiſt do not diſcover any extraordinary marks of genius. They are etched and retouched with the graver. I ſuppoſe he flouriſhed towards the commencement of the preſent century.

DIRICK, or THEODORE VAN CUERENHERT.

Born, 1522. Died, 1590.

This extraordinary man was a native of Amſterdam. It appears, that early in life he travelled into Spain and Portugal; but the motives of his journey are not aſcertained. He was a man of ſcience, and, according to report, a good poet. The ſiſter arts, at firſt he conſidered as an amuſement only; but, in the end, he was, it ſeems, obliged to have recourſe to engraving alone for his ſupport. And though the different ſtudies, in which he employed his time, prevented his attachment to this profeſſion being ſo cloſe as it ought to have been, yet, at leaſt, the marks of genius are diſcoverable in his works. They are ſlight, and haſtily executed with the graver alone; but in an open, careleſs ſtyle; ſo as greatly to reſemble deſigns made with a pen. His drawing is by no means correct; yet it is certain, that he knew more than his hurry would let him expreſs; but the extremities of his figures he has, in general, negligently paſſed over. It is true, the compoſitions he worked from were ſuch, as could not well recommend themſelves: yet a little more pains would, at leaſt, have ſecured more credit to himſelf.

He was eſtabliſhed at Haerlem; and there purſuing his favourite ſtudies in literature, he learned Latin, and was made ſecretary to that town, from whence he was ſent ſeveral times as ambaſſador to the prince of Orange, to whom he addreſſed a famous manifeſto, which that prince publiſhed, A. D 1566.

Had he ſtopped here, it had been well; but directing his thoughts into a different channel, he undertook an argument as dangerous as it was abſurd. He maintained, that all religious communications were corrupted, and that, without a ſupernatural miſſion, accompanied with miracles, no perſon had a right to adminiſter in any religious office; and he pronounced that man to be unworthy the name of a Chriſtian, who would enter any place of public worſhip. This he not only advanced in words, but ſtrove to ſhew the ſincerity of his belief by practice; and for that reaſon, would not communicate with either proteſtant or papiſt. His works were publiſhed in three volumes, folio, A. D. 1630. And though he was ſeveral times impriſoned, and, at laſt, ſentenced to baniſhment, yet he does not appear to have altered his ſentiments. He died at Dergoude, A. D. 1590, aged 68 years. It is no ſmall addition to the honour of this ſingular man, that he was the inſtructor of that juſtly celebrated artiſt, Henry Goltzius.

Cuerenhert

Cuerenhert worked conjointly with the Galles, and other artiſts, from the deſigns of Martin Hemſkerck. The ſubjects are from the Old and New Teſtament, and conſiſt chiefly of middling ſized plates, length-ways. He alſo engraved ſeveral ſubjects from Franc. Floris. His mark, which he frequently ſubſtituted for his name, compoſed of a D. a V. and a C. is copied on the plate at the end of the volume.

HANS or JOHN CULENBACK, or CULMBACK.

Flouriſhed, 1517.

This artiſt is ſaid to have been a diſciple of Albert Durer; and engraved both on wood and copper. He marked his plates, H. V. C. or I. C. and uſually put the date. Among the few prints we have by this artiſt, is the following: a *ſoldier armed converſing with a country woman*, dated 1517, and marked H. V. C.

WILLIAM CUNYNGHAM, M. D.

Flouriſhed, 1559.

He was a phyſician, who reſided at the city of Norwich in Norfolk, and was alſo an author, as well as an engraver. He publiſhed a book, entitled, *A Coſmographical Glaſs*, in which are many *prints*, with a *large map of Norwich*, engraved by his own hand. It was printed in folio, A. D. 1559, and dedicated to lord Dudley, afterwards earl of Leiceſter.

DOMINECO CUNEGO.

Flouriſhed, 1760.

This engraver, who appears to have been a native of Italy, reſided, I believe, in England, and engraved ſome of the plates for Mr. *Boydell's collection*. He never exceeded mediocrity. I have ſeen by him a ſmall print upright arched at the top, repreſenting *St. Gaetano ſurrounded with angels*, from Solimene. It is executed entirely with the graver, in a clear, neat ſtyle, but without much taſte, and marked "Domᵉᵘˢ. Cunego del et ſculp. Verone."

C. CUNGI.

Flouriſhed,

The name of an obſcure and indifferent engraver, affixed to a ſmall octavo *frontiſpiece*, conſiſting of three emblematical figures. It is executed in a manner ſufficiently neat, but without the leaſt degree of taſte or correctneſs.

CAMILLIUS CUNGIUS.

Flouriſhed, 1642.

A name affixed to a portrait of *Taſſo the poet*. This artiſt alſo engraved ſome of the *ceilings and antiquities* for the deſcription of the Barbarinean Palace, publiſhed at Rome, A. D. 1642.

CURE.

Flouriſhed,

The name of an engraver, ſpoken of by Ames, in his catalogue of Engliſh heads; but I am not acquainted with his works.

DENIS CUREMBERG.

Flouriſhed,

The name of an artiſt, who according to Florent le Comte, engraved ſome plates from the deſigns of Michael Angelo Buonaroti.

FRANCESCO CURTI.

Flouriſhed, 1670.

This artiſt was a native of Bologna, and flouriſhed towards the concluſion of the laſt century. He worked chiefly with the graver, for we rarely find, that he called in the aſſiſtance of the point. His manner is founded upon that of Cherubin Albert; and his execution, in general, is neater; but in correctneſs of outline, character or taſte, he by no means equalled that great artiſt. In drawing eſpecially Curti is very defective: the extremities of his figures are heavy, and badly marked. By him we have, among others, the following: The *Virgin teaching the infant Chriſt to read*, from Guercino, a ſmall upright plate, half figures only. The *marriage of St. Catherine*, a very ſmall upright plate, from Denis Calvaert. *Venus coming to the forge of Vulcan*,, the ſame, from Carracci. A *drawing book*, from the deſigns of Guercino. *Hercules and the Hydra*, a ſmall plate, length-ways, from the ſame. A *boy ſleeping*, from Guido, a ſmall upright oval: this plate is etched, and retouched with the graver.

BERNADINO CURTI, or CURTIS.

Flouriſhed, 1645.

This artiſt, probably a relation of Franceſco Curti, mentioned in the preceding article, was alſo a native of Italy. He worked occaſionally with the graver only, and at times with the point and graver; but his productions are by no means eſtimable; the principal part of which conſiſts of portraits. Among his other ſubjects, is a middling ſized plate, length-ways, repreſenting an *emblematical ſubject*, from Luc Ferrar. See the mark which this artiſt ſubſtitutes for his name; on the plate at the end of the volume.

DOMENICO CUSTOS, or CUSTODIS.

Flouriſhed, 1600.

He was born at Augſburg in Germany, and learned, as it ſhould ſeem, the principles of engraving from Peter Cuſtos, his father, who followed that profeſſion. He worked entirely with the graver, in a very neat ſtyle; but there is a ſtiffneſs, and want of taſte in his prints, which gives them a laboured, rather

than a pleaſing appearance. His drawing is not correct, and the outlines of his figures are hard and dry. The lights are left too equally uncovered, ſo that the harmony of the effect is entirely deſtroyed. Florent le Comte informs us, that " *Dominique Cuſtodis*, who he falſely ſays was a native of Antwerp, *a grave des portrait dans le gout de Van Dyck*, engraved portraits in the taſte of Vandyck. But, I profeſs, I do not underſtand his meaning; nor can I conceive the leaſt reſemblance, in any reſpect, between the ſtiff portraits of Cuſtos, and thoſe ſo highly and ſo juſtly eſteemed of Vandyck, which generally ſpeaking, are ſlight etchings.

The greateſt work by Cuſtos is, I believe, the *effigies of the German emperors*. Theſe are large whole length figures in folio, and they were publiſhed A. D 1601. Beſides which we have by him,

The portraits of the *Fuggera family*.

The portraits of *heroes and great men*.

Several *female ſaints*, half lengths, from Frantz Aſpruck.

He alſo engraved from Joſeph Hentz, M. Kayer, Rottenhamer, and other maſters. His mark is compoſed of a D. joined to a C. and an A. and an F. alſo joined together; the A. ſtanding for Augſburg, the name of which in Latin is Auguſta; and an F. for fecit. See theſe marks on the plate at the end of the volume,

DAVID CUSTOS, or CUSTODIS.

Flouriſhed,

This artiſt was probably nearly related to the preceding; but he ſeems chiefly to have applied himſelf to landſcapes and ſmall figures, which he etched in a coarſe, rough ſtyle; they are, however, by no means devoid of merit, which would have been more conſpicuous, had his judgment led him to make in general, a better choice of nature, we have by him, and I believe, from his own deſigns,

A ſet of ſmall *landſcapes*, length-ways; *Views in the low countries*.

Abriſder Landſchafft, a large map.

A ſmall *landſcape*, length-ways, in the front of which he has introduced ſome boors, playing at nine-pins: this is one of his beſt prints.

RAPHAEL CUSTOS, or CUSTODIS.

Flouriſhed,

This artiſt was eſtabliſhed at Antwerp, about the commencement of this century, and there are ſome few engravings by his hand.

D.

ABRAHAM DA.

Flouriſhed,

This artiſt appears to have been a deſigner, as well as an engraver. We have by him the *laſt ſupper*, a ſmall plate, length-ways, neatly executed with the graver, in the ſtyle of De Brye. This print is by no means devoid of merit: it is marked "Abraham Da fecit."

DADO.

Flouriſhed,

I much doubt the exiſtence of ſuch an artiſt. The prints marked with a die are attributed to him, which in my opinion, belong rather to Bartolomeo Beham; and my reaſons for thinking ſo are given in the account of that artiſt.

M. DAIGREMONT.

Flouriſhed, 1670.

This artiſt, who was by no means a man of ſuperior talents, reſided at Paris, and aſſiſted J. Berain in the *books of ornaments*, which he publiſhed in that city. He alſo engraved ſeveral plates in the large folio collection of *views of Verſailles*.

CORNELIUS VAN DALEN.

Flouriſhed, 1640.

This artiſt is called the younger, becauſe he generally adds the word *junior* to his name. For what reaſon this diſtinction was made I know not. It does not appear, that his father was an engraver, though perhaps of the ſame baptiſmal name. He was a native of Holland; but under what maſter he learned the art of engraving is uncertain. It is difficult to form a proper judgment of his merit; for ſometimes his prints reſemble thoſe of Cornelius Viſcher, of Lucas Vorſterman, of P. Pontius, of Bolſwert, and other maſters. A ſet of antique ſtatues, engraved by him, are in a bold, free ſtyle, as if founded upon that of Goltzius; others again ſeem imitations of that of Francis Poilly. In all theſe different manners he has ſucceeded; and they plainly manifeſt the great command he had with his graver; for he worked with that inſtrument only. He engraved a great variety of portraits, ſome of which are very valuable, and form the beſt, as well as the larger part of his works.

works. He did not ſucceed ſo well in drawing the naked parts of the human figure; his outlines are heavy, and frequently incorrect, and the extremities, the feet eſpecially, are ſeldom well marked.

I ſhall only mention the following by this maſter:

The *four fathers of the church*, a middling ſized upright plate, from Rubens. This print bears great reſemblance to the ſtyle of P. Pontius.

The *Graces embelliſhing a ſtatue of Nature*, a large upright print, on two plates, from the ſame. In the execution of this print, he ſeems to have had an eye to the neater works of S. Bolſwert.

A *ſhepherd crowning a ſhepherdeſs*, a ſmall plate, length-ways, from J. Caſteleyn. Here he has followed the ſtyle of Cornelius Viſſcher; but more particularly ſo in many of his portraits.

The *Virgin preſenting the breaſt to the infant Chriſt*, a middling ſized upright plate, from Flinck.

Venus and Love, the ſame from the ſame.

Among his portraits I ſhall mention the following:

Bocace and *Aretin*, two middling ſized upright plates, for the collection of prints, entitled the Cabinet de Reynſt. Theſe have been attributed to C. Viſſcher.

Charles II. in armour, a half ſheet print, much eſteemed.

James II. when duke of York, from Simon Luttichuys, the ſame.

Henry duke of Glouceſter, the ſame, from the ſame.

Andreas Rivetus and *Fred. Spanheim*, from Van Negre, dated 1644. Theſe two laſt portraits are engraved in the ſtyle of Lucas Vorſterman.

A. DALLE.

Flouriſhed, 1686.

The name of an obſcure and very indifferent engraver. I found it affixed to a ſpecies of triumphal proceſſions, on a great number of plates, entitled, *Givochi Feſtivi e militari*, publiſhed at Venice 1686. They are coarſe, ſlight, incorrect etchings, and have nothing but the ſingularity of the deſign to recommend them. The initials A. D. are joined together in a ſort of a cypher; but the family name is written at length, *A: Dalle via ſculp.*

GILLES LE DAME.

Flouriſhed,

This engraver is mentioned by Florent le Comte, who informs us, that he imitated the ſtyle of Melan; but with no great ſucceſs. His beſt works were *ſubjects of devotion* and *madonas*.

LUCAS DAMMAZE. See JACOBS.

CORNELIUS DANCKERS.

Flouriſhed,

This artiſt was a printſeller, eſtabliſhed at Antwerp. He flouriſhed towards the

the commencement of the laſt century, and engraved a variety of ſmall plates, which are by no means deſtitute of merit; among others, we have by him an etching of *Meleager, who is preſenting the boar's head to Atalanta*, from R. Picou, a ſmall upright plate; alſo a ſet of prints repreſenting the *ruins of Rome*; and a ſet of prints repreſenting the *paſſion of Chriſt*, &c.

DANCKER DANCKERS.

Flouriſhed, 1660.

He was ſon to Cornelius Danckers, mentioned in the preceding article, and reſided alſo at Antwerp, where it is probable he was born. He not only etched, but frequently worked with the graver alſo, and we have a great number of prints by his hand; particularly landſcapes, from Berghem, in which he attempted to imitate the ſtyle of that maſter; but by croſſing his firſt ſtrokes with a ſquare ſecond, the effect is rendered heavy and unpleaſing. The figures and cattle are ſometimes prodigiouſly incorrect; and the ſpirit of Berghem is often much loſt in the imitation. His beſt work, in my opinion, is a ſet of large *landſcapes*, lengthways, from Wouvermans. Theſe are bold, free etchings, in a maſterly ſtyle. I ſhall mention

A ſet of *landſcapes*, middling ſized plates, length-ways, from Berghem.

Another ſet of *landſcapes* length-ways, ſmaller, from the ſame maſter.

He alſo engraved from Peter Nolpe, Titian, Gerrard Seghers, P. de, Jode the younger, &c.

JOHN DANCKERS.

Flouriſhed, 1660.

This artiſt, it is highly probable, was of the ſame family with the preceding. He reſided at Amſterdam, where he died; but he was not, I believe, born there; for his brother Henry, of whom we ſhall ſpeak in the next article, declares himſelf to be a native of the Hague. He was an hiſtorical painter of no great eminence. By him we have a ſlight, incorrect etching repreſenting *Venus lying upon a couch*, from Titian, ſigned "Joh. Danckers ſculp. aquâ forti, 1657."

HENRY DANCKERS.

Flouriſhed, 1670.

He was brother to John Danckers, mentioned in the preceding article, and inſtructed in the art of engraving; but the perſuaſion of his brother John, joined perhaps with his own natural inclination, occaſioned him to quit that profeſſion, and take up the pallet and pencils. He excelled in landſcape, and went into Italy to perfect his ſtudies, where he remained ſome time. From thence he came into England, and was patronized by Charles II. who employed him to draw *views of the royal palaces*, and the *ſea ports of England and Wales*. Theſe drawings are dated 1678 and 1679. He alſo made ſeveral deſigns for Hollar to engrave. At the time of the diſcovery of the popiſh plot, being himſelf a Roman catholic, he left England, and returned to Amſterdam, where he died ſoon after. We have engraved by him the following portrait:

Charles

Charles the Second, a middling ſized upright plate, from Adrian Hannerman. He has ſigned his name, " Hen. Danckers Haga Batavus ſculp."

Justus Danckers is alſo mentioned by M. Heineken as an engraver, but I am not acquainted with his works.

LEON DANET. See D'Avon.

JOHN DANET. See Duvet.

DANGERS.

Flouriſhed, 1700.

He was the diſciple of G. Chateau, by whom he was inſtructed in the firſt principles of engraving; but from a diſlike to the profeſſion, or the more powerful motives of religion, he ſoon quitted it and embraced an eccleſiaſtic life. I am not acquainted with the works of this artiſt.

P. DANNOOT.

Flouriſhed,

This engraver flouriſhed towards the concluſion of the laſt century. He engraved a *head of Chriſt* from P. P. Rubens, a ſmall upright plate; alſo the portrait of *Pere Maſtrille*.

DANZEL.

Flouriſhed,

A modern French engraver, who was probably a pupil of Daulle's; at leaſt, he imitated the manner of engraving, adopted by that artiſt. By him we have the *two children of Rubens in their infancy* from a picture painted by Rubens, a middling ſized upright plate. This picture was alſo engraved by Daulle.

PHILIP DAQUIN.

Flouriſhed,

The name of an engraver, mentioned by Florent le Comte; but none of his works are ſpecified. I am not acquainted with them.

PETER DARET.

Flouriſhed, 1641.

This artiſt was a native of France, born at Paris, where he learned the firſt principles of the art of engraving; and afterwards he went to Italy to complete his ſtudies, where he worked a conſiderable time. At his return he eſtabliſhed himſelf at Paris, and died at a very advanced age. He was not only a deſigner and an engraver, but an author. For Florent le Comte

Comte informs us, that he compoſed a Life of Raphael, the celebrated painter, which he cauſed to be printed, A. D. 1650. His works are chiefly performed with the graver, without any other aſſiſtance; and though ſome of them are not devoid of merit, yet they have not a ſufficient ſhare to place them in any high degree of eſtimation. The mechanical part of his engraving is cold and ſilvery, the effect flat and unharmonized, and the drawing of the naked parts of his figures is frequently incorrect and heavy, eſpecially upon the extremities. His works are very conſiderable, and amount to upwards of 296 prints. I ſhall only mention the following.

The *meeting of Elizabeth and the Virgin Mary*, a middling ſized plate, length-ways, from M. Corneille.

A *holy family, with an angel preſenting fruit to the infant Jeſus*, a middling ſized upright plate, from Simon Vouet.

A *Madona giving ſuck to the infant Chriſt*, the ſame, from Annibale Carracci.

St. John ſeated in the deſert, holding a lamb upon his lap. The ſame, from Guido.

St. Peter delivered from priſon, a large upright plate, from Dominichino. Mariette alſo engraved a plate from the ſame picture.

Upwards of 100 ſmall plates for a work, entitled, *La Doctrine des Mœurs*, by Mr. Le Roy de Gomberville, from the deſigns of Otho Vænius, printed at Paris 1646.

A variety of other ſubjects from his own deſigns, many portraits, &c.

He alſo engraved from Polydoro, Vandyck, Champagne, Stella, La Hyre, Le Sueur, Le Brun, &c. See the mark, attributed to this maſter, on the plate at the end of the volume.

D A R G E N V I L L E. See Dezalier.

J A M E S D A S S O N V I L L E.

Flouriſhed,

This artiſt, who appears to have been a native of France, etched ſeveral plates in the ſtyle of Oſtade, which, though not equal to the engravings by that maſter in ſpirit or effect, are notwithſtanding poſſeſſed of very great merit. He has ſucceeded beſt in the heads of his figures; the other extremities are often much neglected.

L O U I S A D E M O N T I G N I D A U L C E U R.

Flouriſhed,

This lady, the wife of M. Daulceur, etched ſeveral plates from the deſigns of Boucher, Pierre, Cochin, &c.

J O H N D A U L L E.

Born, Died, 1763.

This artiſt, I have been informed, was born at Abbeville in Picardy. He reſided

reſided at Paris, where he died 1763. He worked entirely with the graver; and his performances ſufficiently manifeſt the great command he had of that inſtrument. His ſtrokes are laid with much freedom, yet without any affectation. They are very clear, and produce a pleaſing, harmonized effect. Had his knowledge in drawing been equal to his management of the mechanical part of his engravings they would have ranked with the firſt performances the world ever produced. But in this great requiſite, he was exceedingly defective. His portraits, which are the leaſt exceptionable part of his works, are juſtly held in the higheſt eſtimation. The following by him are ranked among his beſt prints.

The *Quos Ego*, or *Neptune calming the tempeſt*, as deſcribed in the firſt book of Virgil's Æneid, a large plate, length-ways, from Rubens,

Mary Magdalen in the deſert, reading a book, a middling ſized plate, length-ways, from Corregio, for the collection of prints from the Dreſden gallery.

Diogenes with his lanthorn, a ſmall upright plate, from Joſeph Ribera, called Spagnoletto, for the ſame volume.

The *triumph of Venus*, a middling ſized upright oval, from Boucher.

The *two children of Rubens*, from a picture painted by that maſter, a ſmall upright plate.

The portrait of *Peter Mignard*, and of the *counteſs of Feuquieres*, his daughter, two middling ſized upright plates, from P. Mignard.

Gendron, the famous oculiſt, a middling ſized upright plate, after Rigaud.

Maupertuis, the ſame, from Tourniere.

John Mariette, the engraver and printſeller, the ſame, from Peſne.

Mademoiſelle Peliſſier, the ſame, from Drouais.

He alſo engraved a variety of other prints, from ſeveral maſters.

LEON DAVEN.

Flouriſhed, 1547.

This eminent engraver, who uſed the mark L. D. is by ſome called Louis Danet. He was apparently a native of France. The principal part of his works are engraved from the pictures of Franceſco Primaticcio of Bologna, and eſpecially thoſe executed by that artiſt in the royal palace at Fontainbleau. His plates are chiefly etched in a very coarſe, yet ſpirited manner, ſingular enough, but not without merit. The lights are kept broad and clear; but the maſſes of ſhadow are too equally powerful to produce any ſtriking effect. His outlines are made by dark ſtrokes in a ſtiff, taſteleſs manner, which render them hard and diſguſting. The heads, with the other extremities and the naked parts of the figures, are incorrectly drawn. I ſhall only mention a few prints by this artiſt, as his works are not very uncommon, all from Primaticcio.

Jupiter and Europa, a middling ſized plate, nearly ſquare.

A *ſacrifice to Priapus*, the ſame.

Cupid blinded, and mounted upon an aſs; and two ſatyrs, with a man walking before them, blowing a trumpet.

Diana repoſing after the chaſe, a middling ſized plate, length-ways.

The *death of Meleager*, a ſmall upright oval plate.

A *man playing upon a harp, with ſome figures dancing*, a large plate, length-ways.

Theſe are all marked with the initials L. D. for the name of the engraver; and beſides, we often read upon them, " Bologna invent;" and " A. Fontana Bleo. Bol." which is the word Bologna abbreviated put inſtead of the painter's name, he being a native of Bologna. The other words evidently mean Fontainbleau, where the pictures were preſerved.

CHARLES DAVID.

Flouriſhed, 1640.

He was a native of France, and reſided at Paris. From whom he learned the art of engraving does not appear. His ſtyle of mechanical execution ſeems to have been founded on an examination of the works of ſeveral artiſts, rather than a direct imitation of any one in particular. He worked entirely with the graver, in a clear neat manner; but with great freedom of hand, he often rendered the effect of his prints leſs pleaſing, than it would otherwiſe have been, by croſſing his ſecond ſtrokes too ſquarely upon the firſt. He certainly drew the human figure with a conſiderable degree of correctneſs; but he was apt to overcharge his outline, and mark the appearance of the muſcles too powerfully. The extremities eſpecially are, in general, rather heavy and defective. His lights, a fault uſual with the engravers of that age, are too much ſcattered, and too equally powerful. His beſt prints are deſervedly held in great eſtimation. I ſhall mention the following only:

The *labours of Hercules*, twelve middling ſized plates, length-ways, from Franc. Floris

The *cries of Rome*, middling ſized upright plates, copied from Villamena ſo exactly, that they would eaſily deceive one, if ſeen ſeparate from the originals. He has alſo added the mark of that artiſt.

The *Virgin and Child ſurrounded by angels*, a ſmall upright plate, from Champagne.

A *man with a ſnail upon his finger, accompanied by a goat, with a crown of ſnails upon his head. A diſh full of ſnails is ſeen upon a table*; a ſmall upright plate from Callot. This print is very rare.

A ſet of *landſcapes*, from Paul and Matthew Brill.

He alſo engraved from Camillio Procaccini, Tempeſta, Albert Durer, Simon Vouet, Vignion, Brebiette, &c. and he frequently ſubſtituted the initials of his name, when he did not write it at full length, C. D. F. the F. ſtanding as uſual for *fecit*.

JEROM DAVID.

Flouriſhed, 1640.

He was brother to the preceding artiſt; and alſo engraved a great number of prints, portraits eſpecially, in a ſtyle ſomething reſembling that of his

brother, but not with equal freedom and correctneſs. I ſhall mention by this artiſt the following prints only:

The *heads of the philoſophers*, on 36 plates from deſigns of his own. Theſe are executed with the graver, in a coarſe, dark ſtyle.

Chriſt carrying the croſs, a large plate, length-ways, from Hercul. Ferrariers, dated 1630. The naked parts and extremities of the figures are very defective.

An *Ecce homo*, a ſmall upright plate, from Guercino.

The *Virgin of the roſary*, a ſmall upright plate, from Guido, dated 1633.

The *Virgin and Child*, a ſmall circular plate, from the ſame maſter.

The *aſſumption of the Virgin*, from Camillio Procaccini.

Among his portraits are the following:

Charles the Firſt on horſeback, a large half ſheet print.

Henrietta Maria, queen to Charles the Firſt, alſo on horſeback.

He uſually ſigned his prints "H. David," the H. and D. being joined together cypher-ways; and ſome times the H. and the D. in a cypher alone, in the manner repreſented on the plate of monograms, at the end of the volume. The H. ſtands for *Hieronymus*, which in Latin ſignifies Jerom. The author of the Series of Engravers, publiſhed at Cambridge, not attending to this circumſtance, has made two artiſts, the one H. David, the other Jerom David; whereas, in fact, they are both one and the ſame perſon.

LOUIS DAVID.

Flouriſhed, 1667.

This engraver, according to profeſſor Chriſt, reſided at Venice; and the prints, marked L. D. publiſhed at that place, about the year 1667, belong to him. I ſhall only mention by this artiſt, the *deſcent from the croſs*, a ſmall upright plate, engraved in a neat ſtyle, reſembling that of Lucas van Leyden; but the drawing is exceedingly defective. This print is marked with the L. and D. joined together, in the manner repreſented on the plate at the end of the volume.

CLAUDE DAVID.

Flouriſhed,

This artiſt was a native of Burgundy, and is mentioned as an engraver by Vertue, who informs us, that he publiſhed a print from a model of the *fountain, ornamented with the ſtatues of queen Anne, the duke of Marlborough on horſeback, and ſeveral river gods*, which was propoſed to have been erected at the Conduit in Cheapſide. Under the print is written, *Opus Equitis Claudii David comitatus Burgundiæ.*

JEROM DAVIDLO.

Flouriſhed,

This artiſt is mentioned by profeſſor Chriſt as an engraver; and thoſe prints are attributed to him, which are marked with an H. a D. reverſed,

and an F. See this mark copied on the plate at the end of the volume. I own, it appears to me more like H. C. F. and may perhaps ſtand for Hans, or John Collaert fecit. I have ſeen a ſmall upright print, repreſenting a *man in armour, holding a flag*, which is all graved in imitation of Albert Durer, but very indifferently executed. It is marked H. D. the H. and D. being joined together, and dated 1517. Perhaps this may be by the above maſter.

EDWARD LE DAVIS.

Flouriſhed,

Le Davis was of Welch extraction, and ſhowing ſome inclination for the arts, he was put as an apprentice to Loggan the engraver, with whom it appears, however, he did not ſtay long; for being maltreated by his miſtreſs, who obliged him to wear a livery, and follow her as a ſervant, he ran away, and went to France, where he became a dealer in pictures; by which occupation he acquired an eaſy fortune. At his return, he drew and engraved ſeveral portraits, and ſome other ſubjects. They have, however, very little merit to recommend them in any reſpect. I ſhall only mention the following:

Charles the Second ſeated: the face was afterward taken out, and king William the Third ſubſtituted in its place.

Catherine, queen of England, a large whole length, from John Baptiſt Carpers.

James, duke of York.

The *dutcheſs of Portſmouth*, from Lely.

An *ecce homo*, from Carracci, ſaid to be very ſcarce.

A *man laughing, holding a fool's cap*, only part of the figure ſeen; marked "Edward le Davis Londini ſculp."

We have alſo by him, ſome looſe etchings from Algardi, very indifferently executed.

DAWES.

Flouriſhed, 1760.

He was a pupil of Hogarth's, and painted humorous ſubjects. He alſo etched a few plates; among them, *Kidgell with a pair of tongs taking paper from a jakes*; the *reformers of manners throwing down the baſkets of ſome induſtrious fruit women, in the fore-ground is repreſented an old ſoldier in the ſtocks*. This artiſt died a few years ſince. Mr. Groſſe obligingly favoured me with this account of him.

THOMAS DAWKS.

Flouriſhed, 1679.

I have ſeen a large engraving, with a printed deſcription, of the murder of *Sir Edmond Bury Godfrey*, very badly executed in every reſpect; and, at the bottom, this inſcription, "Printed for Thomas Dawks, the deſigner of theſe "Emblems, 1679;" and he very probably was the engraver alſo.

C. DECKER.

C. DECKER.

Flouriſhed,

This artiſt, who, according to profeſſor Chriſt, reſided at Nuremberg, was a deſigner as well as an engraver. Indeed he ſeems chiefly to have worked from his own compoſitions. I ſhould ſuſpect, that he was the diſciple of Roman de Hooghe, whoſe ſtyle of deſigning and engraving he ſeems to have cloſely copied. The figures, of which he uſually introduces many into his compoſitions, are by no means devoid of merit. They frequently manifeſt a tolerable degree of taſte, and knowledge of deſign; but his manner of engraving, or rather etching, is coarſe, and hard, with dark outlines on the lights, are alſo greatly ſcattered, without the leaſt attention paid to the chiaro-ſcuro; by which means the effect is harſh, confuſed, and diſguſting. Allowance made for theſe faults, Decker will appear to be a man of genius.

By him we have the large folio plates (into which he has introduced a vaſt multitude of ſmall figures) for *Athanaſii Kercheri Turris Babel.*

A great variety of *book plates*, and *ſmall ſubjects*, &c.

He uſually marked his plates with his name; when he did not, he ſubſtituted the initials, C. D. ſometimes ſeparate, and ſometimes joined together, in the manner expreſſed on the plate at the end of the volume.

PAUL DECKER.

Flouriſhed, 1740.

A modern engraver, probably of the ſame family with the preceding artiſt, and alſo eſtabliſhed at Nuremberg. By him we have ſome engravings; but I am not acquainted with them.

I. DE DECKER, a name affixed to a ſmall copy of the *treaty of Munſter*, originally engraved by Suyderhoef, from Terburg. He has attempted to copy the ſtyle of Suyderhoef; but with no great ſucceſs.

I. C. DEHNE.

Flouriſhed, 1723.

By this engraver, who reſided at Brandenburg in Germany, we have upwards of 200 plates of *maſquerade figures*, repreſenting, in the moſt ridiculous manner, the gods, goddeſſes, demi-gods, heroes, heroines, &c. of antiquity, in folio. They are executed with the graver, in a ſtyle, that does no ſort of credit to the artiſt. He alſo engraved ſeveral plates of portraits for the work entitled *Icones Bibliopolarum et Typographorum*, in folio, publiſhed at Nuremberg.

DE LAUNAY. See LAUNAY.

FRANCIS DELARAM.

Flouriſhed, 1620.

This artiſt was cotempory with Elſtracke and the Paſſes. Whoſe diſciple he was does not appear; but he engraved in the ſtiff, formal manner, which prevailed too generally at that time, exceedingly neat, but devoid of all taſte

or

or expreſſion. He affected much to croſs his firſt ſtrokes ſquarely with the ſecond. He drew very indifferently; his outlines are hard and incorrect; and his draperies are heavy and the folds badly expreſſed. His portraits are the beſt part of his works; but even thoſe are rather valuable for their ſcarcity, than for their merit. I ſhall only mention the following prints by him from his own deſigns:

Nero Cæſar, or *monarchie depraved*, London, 1627. A frontiſpiece.

The frontiſpiece to the *Seven Golden Candleſticks*, 1624.

The frontiſpiece for *Wyther's Preparation to the Pſalter*, ornamented with emblematical figures. This I conſider as one of his beſt prints. It is dated 1619.

Add the following portraits, namely:

James the Firſt, as large as nature, an upright whole ſheet print.

Queen Mary, a ſmall upright print.

Queen Elizabeth, the ſame.

Hen. Percy, earl of Northumberland, dated 1619.

Frances, ducheſs of Richmond and Lenox.

Sir Thomas Greſham, &c.

A. DELFOS.

Flouriſhed, 1760.

A modern engraver, who reſided in Holland, where he engraved a *landſcape* and a *ſea port*, two large plates, length-ways, from Berchem; alſo ſeveral prints from D. Teniers, &c.

WILLIAM JAMES DELFT, or VAN DELPHUS.

Flouriſhed, 1640.

This excellent engraver, a native of Holland, was born at Delft ſoon after the commencement of the laſt century. He drew and painted portraits with great taſte, and in a ſtyle that acquired him conſiderable reputation; but as an engraver of portraits, he is more generally known; and in that light only I ſhall conſider him. He worked entirely with the graver; and handled that inſtrument with the greateſt facility. He drew correctly, and his beſt prints are very finely finiſhed. Conſidering the great number of plates, which were compleated by the graver of this artiſt, it is not reaſonable to ſuppoſe they ſhould be all alike, or equal in merit. Accordingly I ſhall diſtinguiſh two manners, in which he engraved, and produced many excellent plates in both: Firſt, a bold, powerful, open ſtyle, productive of a fine effect; and as a ſpecimen of it, I would refer the reader to the portrait of *Hugo Grotius*, dated 1652. Secondly, a neat and much more finiſhed manner, as we find in the admirable portrait of *Michael Miravelt*, a near relation to the engraver, from a picture of Vandyck. He uſually ſigned his name at length; when he omitted to do ſo, he ſubſtituted the letters G. V. D. or a cypher compoſed of a G. and a D, which is copied on the plate at the end of the volume.

Delft engraved ſeveral Engliſh portraits; but it does not by any means appear, that he was ever in England. He ſtyles himſelf the king's engraver. I ſhall mention the following portraits only by this artiſt:

Charles the Firſt of England, a middling ſized upright print.

Henriette

Henriette Maria, queen to Charles the Firſt, the ſame.

George Villars, duke of Buckingham, a large half ſheet after Miravelt.

Elizabeth, queen of Bohemia, a large upright plate.

Three *princes of Orange*, namely, *William*, *Maurice*, and *Frederic Henry*, large heads, upright plates.

Hans des Ries, an upright oval, from M. Miravelt.

Jacobus Triglandus, profeſſor in the academy of Leyden, dated 1636, a ſmall upright plate.

Abraham van der Meer, the ſame.

John Olden Barnevelt, the ſame.

He alſo engraved a number of portraits from Michael and John Miravelt, Ant. Vanden Venne, David Mytins, Henry Merman, C. Vandervoort, Peter Moreels, R. van Voert, and other maſters.

DELLA BELLA. See Bella.

CATERIN DELLIO.

Flouriſhed, 1611.

This artiſt worked entirely with the graver, and adopted a neat ſtyle, ſomething reſembling that of Agoſtino Veneziano. He engraved the figures for a large folio volume of Anatomy, publiſhed at Venice, A. D. 1611. The drawing of theſe figures is by no means incorrect, and the anatomical markings are well expreſſed.

DELPHIN. See Dolfin.

JOHN ADAM DELSENBACH.

Flouriſhed, 1721.

A modern engraver, who apparently reſided at Vienna, where he engraved part of the plates for the *Hiſtory of Architecture*, with *views of the moſt famous buildings in the world*, deſigned by John Henhard Fiſchers, a large folio volume, publiſhed at Vienna, 1721; alſo part of the plates for the work entitled, *Views of the Principal Buildings in the City and Suburbs of Vienna*, in folio. They are neatly engraved, but in a very ſtiff ſtyle. We may add to theſe by him, ſeveral portraits for the work entitled *Icones Bibliopolarum et Typographorum*, publiſhed at Nuremberg.

JOHN DEMER.

Flouriſhed, 1621.

This name is given by Florent le Comte, as of an engraver; and we have by him, according to the ſame author, a print of a *little infant walking*.

FRANCESCO DENANTO.

Flouriſhed,

By this artiſt we have a very large upright print, cut on wood, in a very ſlight but ſpirited ſtyle. It repreſents *Chriſt healing the lame man*; and the engraver has introduced many figures, which are executed with great taſte.

The

The heads are well characteriſed, and very expreſſive. Part of the back-ground is performed in a very ſingular manner: ſmall round holes, cloſe to each other, were punched into the block of wood, which in the impreſſion, make a multitude of white ſpots; and the effect of them is by no means unpleaſant. On a ſtone at the bottom is the following inſcription, *Franciſcus Denanto de Sabaudia f.*

DENISOT.

Flouriſhed,

A name mentioned, as an engraver, by Mr. Evelyn, without the leaſt reference to any of his works. I am not acquainted with them.

MICHAEL DENTISLER.

Flouriſhed,

This name is mentioned by Florent le Comte, as an engraver of *embroideries*, and other ornamental works.

DEODATE.

Flouriſhed,

A name affixed to a portrait of *Sir Theodore Mayerne*, phyſician to James the Firſt and Charles the Firſt. The Hon. Mr. Walpole adds, that an Italian, called Deodate, was phyſician to Prince Henry, and perhaps the engraver of this print.

DE ROY. See Roy.

N. DERSON.

Flouriſhed, 1625.

By this artiſt we have an engraving of the ſumptuous front of the *church of Notre Dame de Reims*. It is a very laborious performance, neatly etched, and finiſhed with the graver. The figures which he has introduced are very ſpirited; and the ſtyle, in which they are executed, reſembles that of Callot. This print does honour to the engraver, who ſigns his name, *N. Derſon, Reim. fe. ſculp.* It is dated 1625.

NICHOLAS DERUSE.

Flouriſhed,

Florent le Comte mentions this artiſt, as chiefly excelling in engraving *ornaments and foliage*, for goldſmiths and jewellers, &c.

CLAUDE DERVET.

Flouriſhed,

This artiſt was a painter, born at Nancy in Lorrain, and flouriſhed in the laſt

laſt century. He was the diſciple of Claude Henriet. Being a native of the ſame city with Callot, an acquaintance was formed between theſe two artiſts, and they lived in friendſhip with each other. Dervet etched ſeveral plates in a ſtyle greatly reſembling that of Callot.

DES BOIS. See Bois.

DES CHAMPS. See Champs.

DES GODETZ. See Godetz.

DES MARTEAU. See Marteau.

DES PLACES. See Places.

DES PERINI. See Perini.

DES ROCHERS. See Rochers.

DEUTECUM. See Duetecum.

NICHOLAS MANUEL DEUTSCH.

Flouriſhed, 1518.

This ancient artiſt was a native of Berne in Switzerland; and is ſpoken of as a celebrated painter in his time. He cut on wood ſeveral of his own deſigns, in a bold, free, but ſlight ſtyle; and the naked parts of his figures are ſometimes incorrect. He marked his prints with an N. an M. and a D. joined together, and a dagger underneath the letters, in the manner repreſented on the plate of monograms at the end of the volume. I ſhall only mention the two following prints by this maſter:

A figure of a *woman ſtanding*, a middling ſized upright print. He has added, Von Bernn to the initials of his name, and the dagger.

Several *women figures in a compoſition*, a middling ſized print, length-ways. To the initials of the name and the dagger is added the date, 1518. This is one of his neateſt, and I think beſt engravings.

RODOLPHE MANUEL DEUTSCH.

Flouriſhed, 1548.

There are ſome prints marked with an R. an H. an M. and a D. joined together in a cypher, in the manner expreſſed upon the plate at the end of the volume, attributed by profeſſor Chriſt to this artiſt, who flouriſhed about the year 1548, and was an engraver on wood. The prints executed by him are cut in a bold, ſpirited manner, which prove him to have been an artiſt of conſiderable merit. The ſame author ſuppoſes him to have

worked conjointly with Hans or John Holbein; and this conjecture arises from the initials H. H. being often found upon the prints, marked with the cypher above-mentioned. Most of the engravings by this artist were published, A. D. 1548. Among other things by him, I have seen some *animals*, small prints length-ways. Also, *three figures conversing, with a landscape back-ground*, a small square plate. See the mark of this engraver copied upon the plate at the end of the volume.

D E W A E L. See Wael.

D E W I T. See Wit.

ANTOINE JOSEPH DEZALIER DARGENVILLE.

Flourished, 1740.

A modern connoisseur, and a man of letters. By him we have an Abridgment of the Lives of the Painters. He etched several *small subjects*, and *landscapes*, from his own compositions.

G I O S E F F O D I A M E N T I N I.

Flourished, 1710.

A modern Italian painter, who resided at Venice. He flourished at the commencement of the present century, and etched several subjects from his own compositions, which, according to Basan, show more indications of genius, and fertility of invention, than correctness of drawing. I have seen so few of the works by this artist, that I cannot form a decisive judgment, but from the few I have seen, I think much more favourably of him than that author seems to do with respect to his knowledge of drawing. The following engravings are by him:

Four *emblematical subjects*, small upright plates.

Two *emblematical subjects*, large square plates.

Two other *emblematical subjects*, one a large hexagon plate; the other an oval.

These, in my opinion, are etched in a free, masterly style, with a fine point; the designs are spirited; the actions of the figures are often very graceful, and the heads and other extremities of them drawn in a superior style. They are marked, *Eques Diamantinus in. f.* Hence it appears, that he was honoured with a title.

H. F. D I A M E R.

Flourished,

An artist of merit, who etched a set of prints for a *Dutch bible*, in octavo, in the style of Le Clerc. He also engraved some few portraits; among the rest, that of *Aubert Miræus*, from Anthony Vandyck.

J. D I C K-

J. DICKSON.

Flouriſhed, 1660.

This artiſt, it ſeems, reſided at Oxford, where he engraved among other things, according to the Hon. Mr. Walpole, the head of *Edward Parry, epiſcopi Laonenſis*, dated 1660. I have never ſeen this print, but in another account of it I find the name written *Ed. Parry, biſhop of Killalſe.*

ABRAHAM DIEPENBECK.

Born, 1607. Died, 1675.

This well known artiſt, was at firſt a painter on glaſs; and though he excelled his cotempories in that art, yet diſguſted by a variety of accidents, he quitted it, and turned his thoughts to painting in oil. He had ſtudied in Italy, and now became the ſcholar of Peter Paul Rubens; and under the direction of that maſter, made great improvement.

Diepenbeck was a man of genius. He poſſeſſed great fertility of invention, and no ſmall knowledge of drawing; and it is obſerved, that had he taken time to correct his firſt ideas, he would doubtleſs have produced ſuch works, as might have ranked him among the firſt artiſts; but being greatly employed in making drawings for prints, and books of prints, he hurried his compoſitions, without attending to the propriety of his choice. He died 1678, aged 68.

He is ſaid to have engraved ſeveral *devotional ſubjects* with great ſucceſs.

ADRIAN VAN DIEST.

Born, 1655. Died, 1704.

This artiſt was born at the Hague, A. D. 1655. He reſided chiefly in England, and painted landſcapes with great ſucceſs. He ſtudied much from nature, in the weſtern parts of the kingdom; and had he met with encouragement equal to his genius, he would probably have arrived at a very ſuperior degree of excellence. But being often obliged to paint pictures at low prices, he hurried them over, without beſtowing ſufficient ſtudy upon them: and this is the reaſon why his works are ſo very unequal. He died, A. D. 1704, aged 49.

We have etched by this maſter, in a very ſlight, but maſterly ſtyle, ſeveral ſets of ſmall *landſcapes*, ſome of them upright, and ſome of them lengthways.

F. A. DIETEL.

Flouriſhed,

This artiſt, aſſiſted by another, who ſigns his name CHR. DIETEL, and was very probably his brother, engraved conjointly a ſet of *fountains and theatrical ſcenes at Rome*; though it appears from the ſignature at the bottom of the plate, that they reſided at Vienna.

CHRISTIAN WILLIAM ERNEST DIETRICH, or DIETRICY.

Born, 1712. Died,

A modern artiſt, who was born at Weimar, and reſided chiefly at Dreſden,

where he was profeſſor of the Academy of Arts. He was a painter of very extenſive abilities, and ſucceeded both in hiſtory and landſcape. We have by him a great number of ſmall ſubjects, to the amount of 150 or more, which he engraved from his own compoſitions, in the ſtyle, ſays Baſan, of Oſtade, of Laireſſe, and of Salvator Roſa. Sixty of theſe etchings are exceedingly rare. I ſhall only mention the following print by this maſter: A *ſatyr entertained by a peaſant and his family*. This is a very neat etching, finely drawn, and executed in a maſterly manner: it is dated 1739.

VANDER DIETTERLIN.

Flouriſhed,

The name of an engraver, mentioned by Florent le Comte, by whom we have, according to that author, ſome *embroideries*, and other *ornamental works*.

J. C. DIETZSCH.

Flouriſhed,

He etched ſeveral ſets of ſmall *landſcapes*, length-ways, in imitation of the ſtyle of Waterloo; they are executed in a more determined manner, but by no means equal in ſimplicity, or reſemblance of nature, to thoſe of that maſter. They poſſeſs, however, a very conſiderable ſhare of merit.

J. DIEU DE SAINT JOHN.

Flouriſhed,

This artiſt is mentioned by Florent le Comte, as one of the firſt engravers of *figures a la mode*, or the different modes and dreſſes in faſhion. His prints are hardly worth enumerating.

F. DIODATE.

Flouriſhed,

A name affixed to the portrait of *Jſbrandus de Diemerbroeck*, profeſſor of anatomy. This print, however, does no great credit to the engraver. I ſuſpect this artiſt to be the ſame with him before mentioned, under the name of Deodate.

D. DIRICKSEN.

Flouriſhed,

This artiſt reſided at Hamburgh, and ſeems to have been chiefly employed by the bookſellers. He engraved portraits in a neat pleaſing ſtyle, greatly reſembling that of the Paſſes. Among other prints, by him is that of *Hadrianus a Minſicht*, a ſmall upright oval plate, with an ornamental border, and ſome Latin verſes underneath the head.

JOHN DITMER.

Flouriſhed, 1574.

By this engraver we have, among other things, a middling ſized upright

plate, nearly ſquare, repreſenting a *figure of Chriſt*, ſeated in the clouds, with the ſymbolical animals, repreſenting the Evangeliſts, and angels bearing the croſs, crown of thorns, &c. It is executed in a ſtyle greatly reſembling that of Cornelius Cort; but coarſer, and by no means ſo well drawn, as the works of that maſter generally are.

J. DIXON.

Flouriſhed, 1770.

A modern engraver of mezzotinto, by whom we have ſeveral portraits from Sir Joſhua Reynolds, and other maſters; among them, that of *Anabella Bunbury*, with the emblems of Juno, dated 1771.

WILLIAM DOBSON.

Born, 1611. Died, 1647.

Amidſt all the diſadvantages of life, the genius of this artiſt made its appearance; and his inclination led him to portrait painting. Vandyck, found him working in a garret, and was ſo pleaſed with his performances, that he took him under his patronage, and introduced him to Charles the Firſt, who honoured him with the flattering appellation of the Engliſh Tintoret. At the deceaſe of Vandyck, Dobſon was appointed ſerjeant painter to the king, and groom of the privy chamber. No man ever had a fairer opportunity than this artiſt, of acquiring an eaſy fortune; but leading a diſſolute life, he ruined his conſtitution, and ſpent all his ſubſtance. He was impriſoned for debt, and died in London, in which city he was born, ſoon after his releaſe, A. D. 1647, aged 37 years only.

By this artiſt, it is ſaid, we have his own portrait, a ſmall half ſheet print, very rudely etched, and in a ſtyle greatly inferior to what one would have expected from him; eſpecially, as he had the ſpirited etchings of his tutor Vandyck for examples. Baſan, I apprehend, never ſaw this engraving, otherwiſe he would hardly have ſaid it was *digne de Van-Dyck*, or worthy of Vandyck. This portrait, though attributed to Dobſon, was, I believe, certainly etched by Mr. Evelyn; accordingly I have referred to it in the account of that artiſt, and there given my reaſons for ſuppoſing ſo.

DODD.

Flouriſhed, 1760.

The name of an Engliſh artiſt, affixed to the portraits of *Leveridge* the actor, and of *Buckhorſe*, the noted boxer.

ANTHONY VANDER DOES.

Flouriſhed, 1649.

I ſuppoſe this engraver was of the ſame family with the Vander Does, who were painters, and natives of Amſterdam. His chief employment ſeems to have been in the portrait line; and if he was not a diſciple of Paul Pontius,

at

at leaſt he imitated his ſtyle. And though he never equalled that maſter, yet his beſt engravings are by no means devoid of merit.

I ſhall only mention the following prints from the works of this artiſt:

Part of the plates belonging to a work, entitled, *Portraits des Hommes illuſtres dans* 17 *Sicele*, publiſhed at Amſterdam. Some of them are dated 1649.

Ferdinand, Cardinal-Infant of Spain, and Governor of the Low Countries, on horſeback. In the back-ground is the repreſentation of the battle of Nortlingen, in which this prince, aſſiſted by the king of Hungary, obtained a victory over the Swediſh army, A. D. 1634; a middling ſized upright plate, from Diepenbeck. By ſome connoiſſeurs this compoſition is attributed to Rubens.

A *Magdalen*, half figure, a ſmall upright plate, from Vandyck.

A *Madona and child*, a ſmall upright plate, from Eraſmus Quillinus.

A *holy family* with an angel warming the linen for the child, a ſmall upright plate, from the ſame maſter. One can hardly be perſuaded, that a man, in his ſober ſenſes, would have employed the angel in ſo ludicrous a manner; but it is not uncommon, in the compoſitions of the Dutch and Flemiſh maſters to meet with theſe *ſerious burleſques*, if I may be allowed the term. We ſhall not, however, wonder at ſuch ſmall abſurdities in painting, if we give credit to the following anecdote of a Dutch tragic writer, who, according to M. du Bos, in his Reflections upon Poetry and Painting, has repreſented Scipio, the great Roman general, ſitting in his tent, and very gravely ſmoaking a pipe of tobacco, with a pot of ale by his ſide; whilſt he is meditating upon the event of the battle of Zama, which he was to fight with Hannibal, the enſuing morning, and on which the fate of Carthage depended.

JACOB VANDER DOES.

Born, 1623. Died, 1673.

This artiſt was a native of Amſterdam, and a diſciple of Nicholas Moyert. He went to Italy to improve himſelf in the art of painting, and reſided there ſome time. He excelled in landſcapes and cattle, and imitated the ſtyle of Bambochio. Being a man of a melancholy turn of mind, and croſs temper, he incurred the hatred or contempt of all his acquaintance. Karel du Jarden, at laſt, became his only companion; whoſe friendſhip for him was ſuch, that he put up with his croſſneſs, rather than forſake him. This unfortunate man died at Amſterdam, A. D. 1673, aged 50 years.

We have ſeveral ſmall *landſcapes* etched by this artiſt from compoſitions of his own, which are ornamented with animals. They are in a ſlight, free, maſterly ſtyle.

This maſter is frequently confounded with his ſon, who was alſo named JACOB VANDER DOES. He was a hiſtorical painter, and never engraved.

SIMON VANDER DOES.

Born, 1653. Died, 1717.

This artiſt was the ſon and pupil of Jacob Vander Does, mentioned in the preceding

preceding article. He imitated his father's manner, and acquired a conſiderable ſhare of reputation. He was in England, where he abode but one year; perhaps he did not meet with ſufficient encouragement. On his return to Holland, he ſettled at the Hague, where, though he was in a very advantageous way of buſineſs, his circumſtances were conſtantly low, from the extravagancies of his wife. He died, A. D. 1717, aged 64 years. We have etched by this artiſt a few ſmall *landſcapes*, with *animals*, from his own compoſitions.

J. DOESBURGH.

Flouriſhed,

A very indifferent engraver, who worked chiefly, if not entirely, for the bookſellers. He executed ſeveral plates of the old *Roman cuſtoms*, in a ſlight, poor ſtyle, etched and finiſhed with the graver. Alſo *Van Trump, the Dutch admiral, engaging with the Engliſh fleet*, a ſmall plate, length-ways.

JOHN A DOETECHUM, or DOETECOM.

Flouriſhed,

This artiſt, with BAPTISTA A DOETECHUM, who, I ſuppoſe, was his brother, executed conjointly a work of conſiderable magnitude, in which are repreſented the *various habits and manners of the Indians*. Both theſe artiſts worked with the graver only, in a ſtiff, open ſtyle, without effect; and the drawing of the naked parts of the human figure is very indifferent on the plates of both. Theſe engravers are often confounded with the Duetecums; and perhaps they were of the ſame family, the name being ſpelt with with an O. inſtead of the E. However, their ſtyles of engraving are manifeſtly very different. Theſe artiſts worked entirely with the graver, and the Duetecums uſually etched their plates in a ſlight manner. But of this matter I ſpeak very diffidently. See DUETECUM.

BARTHOLOMEW DOLENDO.

Flouriſhed, 1590.

This engraver, who was a native of Germany, flouriſhed at the concluſion of the ſixteenth century. He worked entirely with the graver in an open, ſlight ſtyle. He was probably one of the ſcholars of Henry Goltzius. Gerard Douw learned the firſt principles of drawing from this artiſt, who might probably have more judgment than execution in that art; for the outlines, and markings of the naked parts of the figures, upon his plates, are by no means correct. See the cypher compoſed of a B. and a D. which he frequently uſed, when he did not put his name at length, on the plate at the end of the volume. The following prints are by this maſter:

A *Dutch merry-making*, a middling ſized plate length-ways, probably from a deſign of his own.

Adam

Adam and Eve receiving the forbidden fruit, a middling ſized upright plate, from Carl van Mander.

A *holy family*, a ſmall plate, length-ways, from Michael Coexy.

St. John preaching in the deſert, a middling ſized plate, length-ways, without the painters name

Pyramus and Thiſbe, a middling ſized upright plate, from Criſpen Vander Borcht.

He alſo copied ſome of the plates of Lucas Jacobs of Leyden, and engraved ſeveral others from Spranger and other maſters.

ZACHARY DOLENDO.

Flouriſhed, 1581.

This artiſt was probably of the ſame family with the preceding, if not his brother, he imitated his ſtyle of engraving; but was greatly his ſuperior in taſte and correctneſs of drawing. We have ſome portraits by this maſter, which are equal in neatneſs to any by Jerom Wierix. He often uſed a cypher, compoſed of a Z. and a D. joined together, in the manner expreſſed upon the plate at the end of the volume. I ſhall mention the following prints by this engraver, which will ſufficiently prove his great merit.

Adam and Eve embracing each other, whilſt Eve receives the apple from the ſerpent, a ſmall upright print, from Spranger.

Andromeda naked, chained to a rock, a well drawn-figure; the head and other extremities are marked in a fine ſtyle; a very ſmall upright, perhaps from a deſign of his own.

The *continence of Scipio*, a ſmall circular plate, from A. Bloemart.

A *ſet of the Pagan gods and goddeſſes*, copied ſmall from the prints of Henry Goltzius.

St. Martin dividing his cloak between two beggars, a ſmall upright plate, from Spranger.

I ſhall only take notice of the following portrait, which I think a very fine one by this artiſt, namely,

William, prince of Orange, a half figure in armour, a ſmall upright plate, without any painter's name: It is dated 1581.

OLIVER DOLFIN, or DOFIN.

Born, Died, 1693.

This artiſt was, I believe, a native of France; but he reſided at Bologna, where he etched a great number of plates, from the Carraccii, and other great maſters. He died about the year 1693.

WILLIAM DOLLE.

Flouriſhed, 1630.

This artiſt worked chiefly, if not entirely with the graver, in a very poor, ſtiff ſtyle; and his employment was in the portrait line for the booksellers. His plates, in general, appear to be engraved from deſigns of his own, which, as far as we can judge from the prints, were equally indifferent. However, antiquity or ſcarcity frequently ſtamps a value upon things, totally deſtitute

deſtitute of merit in themſelves. By him we have the following portraits, among many others:

Sir Henry Wootton, a ſmall upright print.

Mark Franke, maſter of Pembroke Hall, Cambridge; a ſmall half ſheet print.

George Villars, duke of Buckingham, the ſame.

Robert, earl of Eſſex, &c.

JOHN DOLIVAR.

Flouriſhed, 1680.

This artiſt was a native of France, and a deſigner as well as an engraver. His works are uſually, ſays Baſan, placed with thoſe of Chauveau and Le Pautre, but in fertility of genius he never equalled either of thoſe maſters. Some of the plates for *Berain's Ornaments* are by him; and one of the *Ceilings in the Cabinet des Beaux Artes*, publiſhed at Paris by Perault, 1690.

DOMINICO FIORENTINO. See BARBIERE.

CÆSAR DOMINICUS.

Flouriſhed, 1614.

This name is affixed to a ſet of *ornaments*, neatly engraved from the invention of Lud. Scal. They are middling ſized upright plates, and uſually marked, "Cæs. Dom. inc. 1614."

JOHN DONALDSON.

Flouriſhed,

A modern artiſt by whom we have ſeveral ſmall upright etchings of *beggars*, from Rembrant, by no means badly executed.

W. DONNE.

Flouriſhed,

An obſcure engraver, by whom, among other things, we have a ſmall plate, length-ways, from Elſheimer, repreſenting *Venus and Cupid* in a landſcape, with ſeveral other diſtant figures. This is a ſlight ſcratchy etching, badly drawn, and without effect.

S. DONNET.

Flouriſhed,

An obſcure engraver, who apparently worked for the bookſellers only. He executed his plates with the graver, in a heavy, ſtiff ſtyle, without taſte or correctneſs. Among other things by him, is a ſmall print, length-ways, repreſenting a *man ſeated reading a book*, which is upon a table before him.

DORS.

Flouriſhed,

The name of an engraver, mentioned by Evelyn, without any reference to his

his works. Perhaps his name ſhould have been written Durr, of whom an account will be found below.

P. VAN DOORT.

Flouriſhed,

This artiſt, a man of no great merit, worked entirely with the graver, in a ſtyle reſembling that of Cornelius Cort; but without taſte or correctneſs of deſign. The heads and other extremities of his figures are peculiarly reprehenſible. We have by him a ſmall upright *holy family*, where Elizabeth is giving an apple to the infant Chriſt, and St. John is ſeated near them, from Bernard Paſſarus.

DORBAY.

Flouriſhed, 1690.

This artiſt appears to have been a native of France. Among other things engraved by him, are ſome of the *plans and views of the royal palaces in France*; and they are executed in a very neat pleaſing ſtyle. He adds to his name, del. et ſculp.

MICHAEL DORIGNY.

Born, 1617. Died, 1665.

This artiſt was born at St. Quentin in France; and diſcovering an early inclination for the arts, he was placed as a diſciple under Simon Vouet, a painter, at that time in great repute, and whoſe daughter he married. Dorigny copied the manner of his maſter; and was himſelf a painter of ſome note; but he is much better known as an engraver. He performed his plates chiefly with the point, in a bold, powerful ſtyle; the lights are broad and maſſy, eſpecially upon the figures. But the marking of the folds of the draperies, and the ſhadows upon the outlines of the fleſh, are frequently ſo extravagantly dark, that they form a harſh, diſagreeable effect, and ſometimes deſtroy the harmony of the engraving entirely. He certainly underſtood the human figure; and in ſome few inſtances, we find it correctly drawn, But, in general, from the *manner* which he had contracted in copying the ſtyle of Vouet, rather than the ſimple forms of nature, his outlines are affected, and the extremities of his figures too much neglected.

He was made profeſſor of the Royal Academy of Painting at Paris, where he died, A. D. 1665, aged 48. According to Abbe Marolles, his works conſiſt of 105 prints. I ſhall only mention the following:

The *adoration of the Magi*, a very large print, length-ways, on four plates, in the manner of a frieze, from a picture painted by Simon Vouet, dated 1638.

The *nativity of Chriſt*, a large upright plate, from the ſame maſter.

Venus at her toilet, a middling ſized plate, length-ways, from the ſame.

Venus, Hope, and Love, plucking the feathers from the wings of Time, the ſame, from the ſame.

Mercury and the graces, the ſame from the ſame.

The *rape of Europa*, the ſame.

Some ſlight *Bacchanalian ſubjects*, from his own compoſitions. He alſo engraved from Le Sueur, Saraſin and other maſters.

LOUIS

LOUIS DORIGNY.

Born, 1654. Died, 1742.

This artiſt was ſon to Michael Dorigny, mentioned in the former article. After having learned the firſt principles of deſign from his father, he became the pupil of Le Brun; and when he had finiſhed his ſtudies under that maſter, he went to Italy, where he took up his reſidence. He is greatly commended for the fertility of his invention, the grandeur of his compoſition, and the harmony of his colouring. He is alſo ſaid to have drawn the human figure very correctly. He died, A. D. 1742, aged 88 years. By the hand of this artiſt we have ſeveral etchings; among others, the following:

A ſet of thirty-two ſmall upright plates, comprehending the title, from his own compoſitions; which were engraved for an Italian edition of the *Penſées Chretiennes*, by Pere Bouhours.

Five *emblems of Horace*, ſmall plates nearly ſquare, the ſame.

The *landing of the Saracens at Port D'Oſtie*, a middling ſized plate, lengthways, from Raphael.

SIR NICHOLAS DORIGNY, Knight.

Born, 1657. Died, 1746.

This artiſt was the ſon of Michael Dorigny, and brother to Louis, mentioned in the preceding article. He was born at Paris; and his father dying whilſt he was young, he was brought up to the law. But at the age of 30 he quitted that profeſſion, and ſtudied drawing for a year very aſſiduouſly. Intending to engage in the arts, he went to his brother, who reſided at Rome, in order to learn the principles of painting. After ſome practice in that art, being adviſed by him, he took up the point; and, in the courſe of ſeveral years, produced a number of different etchings. He ſtrove to imitate the ſtyle of Girard Audran; and after ten years purſuit, finding he could by no means ſucceed in his attempt, ſo well as he expected, he reſumed the pencil. But being of a very eaſy diſpoſition, he was ſoon perſuaded to lay it down again; and having received ſome inſtructions, with reſpect to the handling of the graver with more freedom, to harmonize the roughneſs of the etching, he began again to engrave; and the ſeven planets from Raphael, it ſeems, were his firſt productions. Some time after, he finiſhed the tranſfiguration, from the ſame maſter. His reputation was now increaſed; and he was invited into England, in order to engrave the cartoons, then at Hampton-Court. He arrived June 1711, but did not begin to work upon them till the year following, the intermediate time being ſpent in raiſing a fund for the payment. At firſt it was propoſed, that they ſhould be done at the queen's expence, in order to be given away, as preſents to the nobility, foreign princes, miniſters, &c. and the lord treaſurer Oxford exerted himſelf greatly in the cauſe of the artiſt. But he demanding the ſum of four or five thouſand pounds, the plan was rendered abortive. He had, however, an apartment aſſigned him in Hampton Court, with requiſite perquiſites. The work, at laſt, was undertaken by ſubſcription, at four guineas each ſet. Dorigny ſent for Dupuis and Duboſc from Paris to aſſiſt him; but from

ſome difference, which happened between them they both left him, about two years and a half after their arrival, before the work was half completed. April 1, A. D. 1719, he preſented to king George the Firſt two complete ſets; and a ſet a piece to the prince and princeſs. The king give him a purſe with a hundred guineas; and the prince, a gold medal. The duke of Devonſhire, who had aſſiſted him with the loan of 400l. remitted the intereſt of it for four years; and in the year following, 1720, procured him the honour of knighthood from the king.

During his reſidence in England, he painted ſome few portraits; but with no great ſucceſs. His eyes failing him, he returned to Paris, where, A. D. 1725, he was made a member of the Royal Academy of Painting, and died 1746, aged 89.

If the great excellence of an engraver conſiſts in diveſting himſelf of all manner of his own, and tranſcribing faithfully on copper the ſtyle of the maſter, whoſe picture he copies; and if he ought to be conſidered as faulty, in proportion as he recedes from this rule, Dorigny will fall under very heavy condemnation. He drew in an incorrect affected manner. The naked parts of his figures are often falſely marked; and the extremities in particular are defective. His draperies are coarſe, the folds ſtiff and hard, executed without being properly harmonized, or well formed. And a *manner* of his own pervades all his prints; for the ſtyle of the painter is conſtantly loſt in that of the engraver. But he ſeems never to have failed more, than when he worked from the paintings of Raphael. The ſweet ſimplicity, and chaſtneſs of outline, which are the great characteriſtics of that admirable artiſt, required much more judgment and attention, than Dorigny poſſeſſed, to expreſs them properly. But, with all theſe faults, the prints of Dorigny are the beſt copies we have from ſeveral of the pictures of Raphael, and other great maſters. Baſan ſpeaks of him in the following manner; and a little partiality to a countryman may be well excuſed: "We have many excellent prints by his hand, in which one juſtly "admires the good taſte of his drawing, and the intelligent and pictureſque "manner, which he acquired by the judicious reflections he made upon the "works of the great maſters, during the reſidence of 22 years in Italy." We have by him, among others, the following prints:

St. Peter curing the lame man at the gate of the temple, a large upright plate, from Civoli. This I take to be one of his firſt engravings. It is a dark, heavy print, executed exactly in the ſtyle of M. Dorigny his father.

The *transfiguration*, from Raphael, a large upright plate.

The *deſcent from the croſs*, the ſame, from Daniello da Volterra. This and the following, I conſider, in my own opinion, as the beſt prints by this maſter.

The *martyrdom of St. Sebaſtian*, a large upright plate, arched at the top, from Dominichino.

The *Trinity*, the ſame from Guido.

The *hiſtory of Cupid and Pſyche*, from the pictures painted by Raphael in the Vatican.

The *cartoons*, ſeven very large plates, length-ways, from the pictures of Raphael, which were then at Hampton Court, but at preſent at the Queen's Houſe in St. James's Park.

He

He alſo engraved from Annibale Carracci, Lanfranche, Louis Dorigny, and a variety of other maſters.

MICHAEL DOISIER.

Flouriſhed, 1710.

This artiſt, if not a native of Paris, reſided there about the commencement of the preſent century. He worked with the graver in a very neat ſtyle, ſomething reſembling that of Drevet. The naked parts of his figures are not well drawn; the extremities in particular, are very faulty. Among other prints by him are the following:

Mary Magdalen waſhing the feet of Chriſt in the houſe of Simon the Phariſee, a large plate, length-ways, from Nicolas Colembel. The companion, *the woman taken in adultery*, from the ſame maſter, was engraved by Claude Duflos.

The *two blind men of Jericho cured*, a large upright plate, from the ſame.

Chriſt driving the merchandizers out of the Temple, the ſame, from the ſame.

The *marriage of the Virgin*, the ſame from Jouvenet. This appears to me to be one of his beſt prints.

The portrait of *J. B. Colbert, marquis de Torcy*, a large upright plate.

DOUET.

Flouriſhed,

This artiſt, according to Papillon, engraved on wood a ſmall upright print, from Andrea Del Sarto, repreſenting the *Virgin with the infant Jeſus*.

W. DOUGHTY.

Flouriſhed, 1760.

This modern artiſt was, I believe, a native of England, and a painter. He etched ſome few portraits; among others the two following: *Thomas Beckwith*, the antiquary of York; *Thomas Gay*, the poet.

LE DOYEN.

Flouriſhed, 1666.

An indifferent artiſt, who reſided at Paris, and was perhaps a native of that place. He worked entirely with the graver, in a ſtiff, taſteleſs ſtyle; and his employment appears to have been chiefly for the bookſellers. I have ſeen ſome *ornamental frontiſpieces* by him; and he engraved the plates for a work in quarto, entitled, *Figures des different Habits des Chanoines reguliers en ce Siecle*, &c. Paris 1666; or, the Figures of the different Habits of the regular Canons of this Century.

JOHN

JOHN DRAPENTIERE.

Flouriſhed, 1691.

A very indifferent engraver of *portraits* and *frontiſpieces*. He reſided in London; but that he was a native of England, does not appear. He worked with the graver, in a ſtyle ſufficiently neat, but without taſte. His drawing of the human figure is below criticiſm. Among his portraits are the following: *Daniel Burgeſs*, dated 1691. *Jacob Dyer*, *Mr. Perkins*, &c. Add to thoſe, a ſmall ſatyrical print in an oval, repreſenting a *lady ſhaving a gentleman*, half figures, with this inſcription, *Le beau ſervice*.

DREBBER.

Flouriſhed, 1590.

This engraver is ſaid to have worked from the deſigns of Goltzius. I am not acquainted with his works; nor are they ſpecified by the authors who mention him.

DRUEFKEN.

Flouriſhed,

The prints cut in wood, and marked with a cluſter of grapes, are by Mr. Evelyn attributed to this artiſt; one in particular, which repreſents the *king of the Boors in Hungary, eaten alive by the rebels, whom he ſeduced*. See this mark on the plate at the end of the volume.

PETER DREVET, the ELDER.

Flouriſhed, 1700.

This excellent artiſt was a native of France. Under what maſter he learned the firſt principles of engraving, is uncertain. Apparently it might be Girard Edelink. However, the progreſs he made in that art was ſuch, as raiſed his reputation above any of his cotempories. The command, which he had of the graver, was very great. His prints are firm, yet highly finiſhed. He drew well, and copied faithfully the ſtyle of the maſters from whom he worked. He confined himſelf to portraits; and the ſoftneſs and beauty, which appears in them, have ſtamped a conſiderable value upon the firſt impreſſions. I ſhall only mention the following, which are reckoned among his moſt eſteemed prints:

Louis XII. a whole length figure, ſtanding; a large upright plate, from Hiacinthe Rigaud.

Louis XV. upon his throne, companion to the former, after the ſame painter.

The *prince of Conde*, the ſame, from the ſame.

The *comte de Thoulouſe*, a middling ſized upright plate. This portrait was twice engraved. In the one, the hand has a glove on; in the other, the glove is taken away.

Cardinal de Fleury, the ſame, from the ſame.

Marechal de Villars, a large upright plate. The beſt impreſſions of this plate,

plate, are before the change was made in the inſcription, which is eaſily diſtinguiſhed.

PETER DREVET, the YOUNGER.

Born, 1697. Died, 1739.

This artiſt, the ſon of Peter Drevet, mentioned in the preceding article, was born at Paris, A. D. 1697. He was inſtructed in the art of engraving by his father, whoſe ſtyle he adopted, and ſurpaſſed his tutor in clearneſs and delicacy of finiſhing. He did not confine himſelf to portraits: we have ſeveral hiſtorical prints by him, which in point of neatneſs and exquiſite workmanſhip, are ſcarcely to be equalled. His drawing, though he ſcrupulouſly copied his original, appears in general rather heavy; and the figures, from being entirely executed with the graver, without ſufficient variation of the ſtyle, have ſometimes a cold and ſilvery effect. His moſt eſteemed and beſt hiſtorical print is very valuable; but the firſt impreſſions of it are rarely to be met with: it is,

The *preſentation of Chriſt in the temple*, a very large plate, length-ways, from Louis de Bologna. The following are alſo by him.

Adam and Eve in their ſtate of diſobedience, a large upright plate, from Ant. Coypel.

The *meeting of Abraham's ſervant with Rebecca at the well*, the ſame, from the ſame.

Abraham, with his ſon Iſaac on the altar, the ſame, from the ſame, dated 1707.

Among his portraits the two following are juſtly held in the higheſt eſtimation.

M. Boſſuet, biſhop of Meaux, a whole length figure, ſtanding, a middling ſized upright plate, from Rigaud: a moſt admirable print.

Samuel Bernard, a whole length figure, ſitting in a chair, a large upright plate. The firſt impreſſions are, before the words *Conſeiller d'Etat* were inſerted upon the plate. This print is finiſhed in a very wonderful manner. I ſhall add the following excellent portraits only:

Cardinal Dubois, a middling ſized upright plate from the ſame.

L'Abbé Pucelle, counſellor of the parliament, the ſame, from the ſame.

Louis XV. when young, conducted by Minerva to the temple of Glory, a middling ſized upright plate, from Coypell.

CLAUDE DREVET.

Flouriſhed, 1740.

He was firſt couſin to Peter Drevet, mentioned in the preceding article, and was living at Paris, at the time Baſan publiſhed his Dictionary of Engravers. He chiefly confined himſelf to portraits, and worked with great ſucceſs. The following portraits are by him:

The *cardinal d'Auverge, ſitting in a chair*, a middling ſized upright plate, after Rigaud.

M. de Vintimille, archbiſhop of Paris, the ſame, after the ſame maſter.
M. le comte de Zinzindorff, the ſame, from the ſame.

MARTIN DROESHOUT.

Flouriſhed,

One of the indifferent engravers of the laſt century. He reſided in England, and was employed by the bookſellers. His portraits, which are the beſt part of his works, have nothing but their ſcarcity to recommend them. He engraved the head of *Shakſpeare*, *John Fox the martyrologiſt*, *John Hewſon, biſhop of Durham*, &c. Alſo ſeveral of the plates for Haywood's *Hierarchy of Angels*; and the *death of Dido* for Stapylton's Virgil, octavo, &c.

JOHN DROESHOUT.

Flouriſhed, 1635.

Probably a relation of Martin Droeſhout, mentioned in the preceding article. Like him he worked for the bookſellers, with the graver only, in a ſtyle that does him but little credit as an artiſt. We have by this engraver the portrait of *Richard Elton*, a head, the figure in armour, marked "John "Droeſhout, Lond. f." Alſo, the portrait of *Joan. Daneſy*, affixed to his *Paralipyomena*, publiſhed in quarto, A. D. 1639. Several *frontiſpieces*, and other *book plates*.

DU BOIS. See Bois.

DU BOSC. See Bosc.

DU CHANGE. See Change.

GASPER DUCHE.

Flouriſhed,

He reſided at Rome, and probably was a painter. I have ſeen a *landſcape* etched by him, in a free, ſlight ſtyle; but without effect. It is marked, *Gaſpero Duche in. ſculp. Romæ.*

P. DUCHESNE.

Flouriſhed, 1700.

An engraver on wood of no great eminence, mentioned by Papillon. His chief employment ſeems to have been in the ornamental line.

JOAN LE DUCQ.

Born, 1636. Died,

He was born at the Hague, and became a diſciple of Paul Potter, the celebrated painter of animals, whoſe manner he imitated with great ſucceſs. In the year 1671, he was appointed director of the Academy at the Hague. By him we have ſeveral etchings; among others, a *ſet of dogs*, on eight plates very neatly executed, and with great ſpirit.

THOMAS

THOMAS DUDLEY.

Flouriſhed, 1678.

He was a native of England, and one of the pupils of the famous Hollar, whoſe manner of engraving he imitated. But though he never equalled his maſter in the lightneſs of his point, or freedom of execution, his etchings are not without merit. His moſt conſiderable work was a ſet of cuts for the *Life of Æſop*, prefixed to the laſt edition of his fables, publiſhed by Barlow. He alſo etched the portrait of *biſhop Ruſſel*, which is ſubſcribed, "Thomas "Dudley, Anglus fecit, 1679." He frequently adds to his name, *quondam condiſcipulus W. Hollar*; and ſometimes he ſigned his plates with the initials of his name, T. D. only.

JOHN A DUETECUM.

Flouriſhed, 1559.

By this engraver, conjointly with Lucas a Duetecum, who was probably his brother. We have ſeveral large whole ſheet prints in folio, repreſenting the magnificent and pompous funeral of the *emperor Charles V.* they are ſlight coarſe etchings; but the figures are deſigned with ſpirit; and ſome of the heads are executed in a maſterly manner. By John a Duetecum alſo is engraved an ornamental frontiſpiece for a book of *Perſpective*, by John Tridmanus Triſius, in folio, which print is chiefly, if not entirely, executed with the graver, in a ſtyle which does no credit to the artiſt. The *Doetecums*, mentioned as engravers in a preceding article, were probably of the ſame family; but the abſurd cuſtom of ſpelling names ſo many ways, is frequently the cauſe of much confuſion. If this be true, John a Duetecum, and Doetecum, will be the ſame perſon; and the other two, Baptiſta and Lucas, his brothers.

CLAUDE DUFLOS. See Flos.

GASPAR DUGHET.

Born, 1600. Died, 1663.

This admirable artiſt is better known by the name of Gaſpar Pouſin; which latter name was given him, becauſe he was the ſcholar of Nicholas Pouſin, who married his ſiſter. According to the general report, Gaſpar was a native of France; but ſome authors tell us, that he was born at Rome. However, his great excellence in landſcape painting is too well known, to need any repetition here. His brother in law, Nicholas Pouſin, frequently painted the figures for him; which he himſelf was not ſo well able to execute. We have ſeveral ſlight, but ſpirited etchings of *landſcapes* by this artiſt; among the reſt, a ſet of four ſmall round plates; and another ſet of ſmall plates, length-ways.

JOHN DUGHET.

Flouriſhed, 1640.

He was the brother of Gaſper Dughet, mentioned in the preceding article,

and as nearly related to the famous Nicholas Pouſin, under whoſe inſtructions one might have expected he would have made great progreſs. Whether he ever attained to any degree of perfection in the art of painting, I cannot tell; but with all the advantages he had on his ſide, he never ſhone as an engraver. Among other etchings, from the pictures of his brother in law Pouſin, are the following:

The *ſeven ſacraments*, from the pictures painted by that artiſt for the Commandeur del Pozzo, which differ much from thoſe in the royal collection in France: Large prints, on two plates each. Chatillon copied theſe plates upon a ſmaller ſcale.

The *judgment of Solomon*, a large plate length-ways, from the ſame maſter.

Mount Parnaſſus, the ſame, from the ſame.

The *birth of Bacchus*, the ſame.

DUGY.

Flouriſhed, 1760.

By this modern artiſt, who is apparently a native of France, we have ſome ſlight prints, from F. Boucher and other maſters.

DU HAMEL. See HAMEL.

DU JARDIN. See JARDIN.

DUNKERTON.

Flouriſhed, 1770.

A modern artiſt, who reſided in London, by whoſe hand we have ſeveral portraits in mezzotinto; among others, *Miſs Hornick*, from Sir Joſhua Reynolds; *John Elliot*, from Dance; and *Miſs Bamfyeld*, from W. Peters. He alſo engraved from other maſters.

DU PIN. See PIN.

JOHN DUNS-TALL.

Flouriſhed, 1660.

He was a drawing maſter, and lived in the Strand, London. He alſo engraved ſeveral plates, which he etched, and retouched with the graver in imitation of the ſtyle of Hollar. His performances, however, do him no great honour. The following prints are by his hand: A ſet of prints repreſenting *birds, beaſts, flowers, fruit, flies and worms.* On the title he writes, "invented, etched, and graven, by John Dunſtal, 1662." He likewiſe engraved ſome *frontiſpieces* for books, and ſeveral *portraits*; among the laſt are the following: *king William and queen Mary*; *Samuel Clarke*, the martyrologiſt; *Jacobus Uſſerius*, &c.

DU PONT. See PONT.

DU PUIS.

DU PUIS. See Puis.

J. DURANT.

Flouriſhed,

He was an engraver, employed chiefly, if not entirely, by the bookſellers. It was greatly the faſhion, in the laſt century, to ornament books with cuts; and little attention it ſeems was paid to the manner in which they were deſigned or engraved. Of courſe, I ſhould ſuppoſe, very ſmall prices were given; ſo that the artiſt had no inducement to ſtudy for improvement; ſince, in the firſt inſtance, he had ſufficient employment; and, in the ſecond, little hope of having his price advanced, in proportion to his merit. And this, I believe, was the cauſe that ſo many indifferent artiſts flouriſhed at that time. Durant poſſeſſed no great merit to recommend his works to the notice of the collectors; but worſe engravers than he may be found among his cotemporaries. We have by him a variety of book plates and ſome portraits; among the laſt, is that of *queen Mary*, from Kneller, a middling ſized upright oval plate.

DURELLO.

Flouriſhed, 1674.

This artiſt was, I believe a German. It is certain he reſided at Vienna, where he engraved ſome of the portraits for the large work entitled, *Hiſtoria di Lepoldo Ceſare*, publiſhed in that city, 1674.

ALBERT DURER.

Born, 1471. Died, 1528.

The powerful efforts of genius, however they may be retarded by compulſion, or intereſted purſuits, or depreſſed by the hand of poverty, can ſeldom be totally extinguiſhed in the mind. Like the latent flame, they are ſtill expanding; and generally, at one time or other, manifeſt themſelves; and ſometimes indeed more powerfully, in proportion to the reſiſtance they meet with. Genius is often found ſurrounded with all the diſadvantages and diſcouraging circumſtances of life, and too frequently unable to ſupport the man who is guided by her influence. This, however, was not the caſe with Albert Durer; for though born in poverty, he followed the dictates of his genius, and obtained in the end, what he certainly deſerved, a comfortable ſubſiſtance. From his father, who was a goldſmith at Nuremberg, he learned the firſt principles of engraving; but afterwards he ſtudied under Michael Wolgemuth, who not only engraved on wood and copper but is ſaid to have practiſed etching with great ſucceſs, and was an artiſt of no mean abilities. It was Albert's deſire to have placed himſelf with Martin Schoen, whoſe reputation was, at that time, very conſiderable; but he was prevented by the death of that maſter. He ſtudied however from his prints; many of which he copied, as well as ſome of thoſe of Iſrael van Mecheln. But he ſeems evidently to have preferred the firſt, and upon them he formed, that ſtyle of engraving, which he ever after practiſed. His firſt print, or, at

leaſt, the firſt that is dated, is marked with the year 1497; at which time he muſt have been 26 years of age. And, if we may believe Sandrart, he did not begin to paint till ſome time after; 1504 being the earlieſt date that writer had ever ſeen upon any of his pictures.

To free himſelf from the noiſe and impertinence of his wife, who was a very great ſhrew, he travelled into the Low Countries, where he contracted an acquaintance with his cotemporary, Lucas Jacobs of Leyden; and a ſtrict friendſhip continued between theſe excellent artiſts till the death of Albert Durer. Being perſuaded to return to Nuremberg, on promiſe of his wife's amendment, he complied with the requeſt of his friends; but he ſoon felt the ill effects of his goodnature; and, though a man of moſt excellent temper, ſhe broke his heart by her ill treatment. He died at Nuremberg, the place of his birth, A. D. 1528, aged 57 years.

He was honoured with a ſeat among the magiſtrates of the city of Nuremberg; and the emperor Maximilian gave him an armorial bearing.

The following ſtory is related by Vaſari, and others after him, that on ſeeing ſome of his wood cuts, copied by Marc Antonio at Venice, he ſet out for that city, and complained to the ſenate of the damage he ſuſtained. But the only redreſs he could obtain was, that Marc Antonio ſhould not in future counterfeit the mark of Albert Durer. The truth of this relation indeed is not greatly depended upon.

Albert Durer was a man of univerſal genius. He underſtood the arts in all their various branches; and wrote Treatiſes on Anatomy, Perſpective, Geometry, and Architecture both civil and military. As a painter, Vaſari ſays of him: "If this exact and admirable artiſt, whoſe genius was ſo extenſive, had been "born at Tuſcany, rather than Germany, ſo that he might have had an op- "portunity of ſtudying the beautiful pieces which are at Rome, as the reſt of "us have done, he would have been the beſt painter in Italy, as now he is to "be reckoned the moſt excellent and moſt celebrated genius of the Fle- "miſh ſchool:" which character he undoubtedly deſerved in every reſpect. But in order to conceive an idea, equal to the merit of this great maſter, it is requiſite, that without prejudice we ſhould examine many of his works; and we ſhall then find, that he poſſeſſed aſtoniſhing fertility of invention. His conceptions were excellent; he compoſed his figures with great propriety; he varied the characters and expreſſions of the heads in a judicious manner; and the hand of the maſter is evident in all his works. He engraved on copper, and on wood. The firſt, a few etchings excepted, are executed with the graver only, in ſo neat and excellent a ſtyle, that for facility of execution, and command of that inſtrument, he has never been excelled. His etchings are coarſe, but ſpirited; however, they do not equal the reſt of his works. His engravings on wood are in a ſlight, bold ſtyle, reſembling the maſterly ſketches he made with the pen. He certainly underſtood the human figure, and often drew it very correctly; but his outlines are by no means beautiful and flowing, or his choice of forms the moſt pleaſing. But theſe defects are owing to the prevailing taſte of the country where he reſided, and his want of thoſe advantages, which Vaſari has juſtly mentioned. The works of Albert Durer are very numerous, and many of them exceedingly

valuable. I can only mention ſome few under the following heads.

FIRST, thoſe on copper, executed entirely with the graver.

Three naked women, with a globe above their heads, and an appearance of Hell in the back-ground, a ſmall upright plate. On the globe is the date 1497, with theſe letters, D. G. H. which mean in German D. Gott, Hilf, *O! God help*, or *aſſiſt us*. This plate was copied by Albert Durer, from Iſrael van Mecheln. Originally the letters on the globe were G. B. A. Gott Behute Alle, *God keep all*. There are ſeveral other copies of this print with variations.

A *holy family*, where Joſeph is leaning on a ſtone, and three figures behind him; one of them with a high crowned hat on, dated 1506. Captain Baillie has a copy of this print, with ſome ſlight variation, which he ſuppoſes, and with great reaſon, was executed by Rembrant.

Adam and Eve in Paradiſe, and the ſerpent entwined round the tree, a ſmall upright plate, dated 1504. Jerom Wierix, A. D. 1566, at the age of 16, made a very ſurpriſing copy of this plate. I have myſelf one of the original pictures (for Albert Durer repeated this ſubject ſeveral times) which was certainly painted prior to the engraving of the print; for in the print there is a mouſe, playing directly before a cat, which bears ſome analogy to the harmony that exiſted in Paradiſe. But in my picture, there are two frogs, inſtead of the mouſe. The former was doubtleſs an improvement too material to have been omitted, had the picture been poſterior to the print.

A nativity, called the *ſmall nativity*, where Joſeph is ſeen filling a vaſe with water at a well, a very ſmall upright plate, dated 1504.

A *holy family, with a monkey in the fore-ground*, called the Virgin with the Monkey, a ſmall upright plate.

The *prodigal ſon*, a middling ſized upright plate. Thoſe impreſſions, before the date 1513 was added to the plate, are the moſt eſtimable.

St. Hubert kneeling before the crucifix, which appears upon the head of the ſtag, a middling ſized upright plate.

St. Jerom in the deſert, kneeling before a crucifix, and holding a ſtone in his hand, the ſame.

St. Jerom, ſeated in a room, writing at a deſk, the ſame, dated 1514. There is a copy of this print by Jerom Wierix.

Melancholy, a ſmall upright plate. This has been copied the ſame ſize, and the ſame way, the date 1514 being added.

Pandora's box, as it is falſely called. It repreſents a winged woman, ſtanding on a globe, holding a ſort of cup in her hand, a middling ſized upright plate.

A *man armed on horſeback followed by a ſpectre, and accompanied by Death on horſeback*. This print is called Death's Horſe; the ſame. The beſt impreſſions are before the date, 1513, was added to the plate. There is a cloſe copy of this print, dated 1564.

The *death's head*, ſo called becauſe a ſcull is repreſented on a coat of arms, ſurmounted with an helmet; a ſatyr, with a young woman liſtening to him, are ſtanding by it, a ſmall upright plate.

A *coat of arms*, repreſenting a lion rampant, with a cock, the ſame.

The

The *life and paſſion of Chriſt*, a ſet of very neat ſmall upright plates.

The *twelve apoſtles*, the ſame.

He alſo engraved, among a variety of other ſubjects, ſeveral excellent portraits.

SECONDLY, among his etchings on copper are the following:

Chriſt ſeated, leaning his head upon his left hand, and a figure lying down in the front, and pointing towards him, a ſmall upright plate.

Moſes receiving the tables of the law, a very ſmall upright plate, dated 1524.

The *cannon*, ſo called becauſe a cannon is ſeen in the fore-ground, a ſmall plate, length-ways, dated 1518. From the rough appearance of this print, it has been thought by ſome, though I believe without foundation, that it was etched on a plate of iron. This was copied ſmaller, the ſame way, by Jerom Hopfer.

THIRDLY, his wooden cuts, among which are the following:

A ſet of fifteen folio prints, the ſubjects of which are taken from the *Apocalypſe*.

The *life and paſſion of Chriſt*, on thirty ſix ſmall upright prints. Theſe are the engravings, the copying of which, according to Vaſari, occaſioned the diſpute between Albert Durer and Marc Antonio. Certainly the latter did copy them the ſame ſize on copper. It is equally certain, that he did not put the mark of Albert Durer, but his own.

The *life of the Virgin Mary*, on twenty ſmall folio prints; ſeventeen of theſe were alſo copied by Marc Antonio, and with the mark of Albert Durer, except upon the laſt plate, to which he has put his own.

Two large prints, conſiſting of ſeveral blocks, repreſenting the *triumphs of the emperor Maximilian*.

P. DURET.

Flouriſhed, 1760.

A modern engraver, who reſided at Paris, by whom we have ſeveral *landſcapes*, from Ruyſdael, Wouvermans, Venet, &c.

JOHN DURR.

Flouriſhed, 1625.

The name of a very indifferent artiſt, who was chiefly employed in engraving portraits, and book plates. He worked entirely with the graver, in a very ſlight poor ſtyle, without taſte or correctneſs. Among other portraits by him, is that of *H. I. Erneſt*, with his family; and of *J. Zimmer*, dated 1625.

CORNELIUS DUSART.

Born, 1665. Died, 1704.

He was born at Harlem, and became the pupil of Adrian van Oſtade. He imitated the ſtyle of his maſter with no ſmall ſucceſs; and his ſubjects were alſo taken from low life. We have ſeveral etchings by him, and ſome few mezzotintos;

mezzotintos; and indeed ſome of his etchings are helped in the ſhadow with a mezzotinto tool. Among others by him, are the following:

An *old man playing on the violin, while a Dutch peaſant is regaling*. Marked "Corn, Duſart pinx. et fecit 1685."

A *Dutch peaſant reading a paper, and holding a bottle in his right hand*, a ſmall upright print.

Theſe two are mezzotintos; the following are etchings.

Dutch boors making merry at a fair, a ſmall plate, length-ways, dated 1685.

A *man with a hurdy gurdy, playing at the door of a cottage*, the ſame.

The *ſhoemaker*, and its companion, the *village doctor*, two middling ſized upright plates.

The *inſide of a Dutch cottage with boors drinking, and a man playing upon the violin*, dated 1685; with verſes underneath beginning thus: *Ruſticus ex animo*, &c.

DUVAL. See VAL.

JOHN DUVET.

Flouriſhed,

This artiſt flouriſhed at the commencement of the ſixteenth century. The Gothic ſtyle of his engraving has given occaſion to many to ſuppoſe, he was more ancient than he really was. In ſome few inſtances, his name is found ſubſcribed at length upon the plates; but, in general, he ſubſtituted the initials I. D. either ſeparate or joined together. He is called, ſays Profeſſor Chriſt, the *maſter of the Unicorn*; becauſe it is likely, that he engraved ſeveral *allegorical ſubjects*, concerning the triumph of that animal.

SIR ANTHONY VAN DYCK.

Born, 1599. Died, 1641.

This admirable painter was born at Antwerp. His genius led him to the ſtudy of the arts, he became the diſciple of P. P. Rubens; and by the rapid progreſs that he made, not only acquired a laſting reputation to himſelf, but was an honour to his maſter. He ſucceeded both in hiſtorical and portrait painting; but eſpecially in the latter; and his pictures are juſtly held in the higheſt eſtimation. During his reſidence in England, he was honoured with the order of knighthood by Charles the Firſt, A. D. 1632; and he died in London, A. D. 1641, aged 42, and was buried in the cathedral church of St. Paul. For his amuſement he took up the point; and the etchings which he produced are executed in a free, and maſterly ſtyle; thoſe eſpecially, which are more highly finiſhed, cannot be ſufficiently admired.

I ſhall only mention the following:

The *ecce homo*, a ſmall upright plate, half figures, an excellent print from a compoſition of his own.

The portrait of *Lucas Vorſterman*, a ſmall upright plate, the ſame. Add to theſe,

Paul Pontius, the ſame,

Joſs de Momper, the ſame.

Peter Sneyders, the ſame.

Titian with his miſtreſs, who is leaning upon a box, containing a ſcull, half figures, a ſmall upright plate, from a picture painted by Titian himſelf.

DANIEL VANDEN DYCK.

Flouriſhed,

This artiſt was a painter, who reſided at Venice, during the laſt century. by his hand we have ſome few etchings, as the *deification of Æneas*. This is very ſlight, but ſpirited. The maſſes of light and ſhadow are broad and well preſerved; and the naked parts of the figures correctly drawn; excepting only, that the extremities are rather heavy. Alſo a ſpirited *baſſo relievo*, reſembling a Bacchanal, a middling ſized plate, length-ways, both from his own compoſitions.

E.

E C H A R D T S.

Flouriſhed,

The name of an obſcure and indifferent engraver, affixed to a portrait of *Conyers Middleton*.

EDWARD ECGMAN, or ECKMAN.

Flouriſhed, 1621.

This artiſt, who appears to have been a native of France, was a moſt excellent engraver on wood. He copied many of Callot's prints, and even imitated the free ſtyle of that maſter with great ſucceſs. The diſtant parts of his engravings are very neatly executed; and the perfect forms of the ſmalleſt figures exceedingly well preſerved. Among other things by him, is the repreſentation of the *fire-work upon the river del'Arne* from Callot, which Papillon, who certainly was a good judge in this inſtance, calls an admirable print; adding, that it is impoſſible to find a more delicate engraving on wood.

Ecgman engraved alſo from Louis Buſink, Abraham Boſſe, &c. The number of his prints is ſaid to be 105.

GEORGE DAVID ECKSTEIN.

Flouriſhed, 1721.

A very indifferent engraver, who was apparently a native of Germany, by him we have part of the portraits for a work entitled *Icones Bibliopolarum et Typographorum*, publiſhed at Nuremberg, 1721.

GIRARD EDELINCK.

Born, Died, 1707.

This admirable artiſt was a native of Antwerp, where, probably, he learned the firſt principles of engraving. About the year 1665 he went to Paris, where he reſided. His great merit procured him the favour and protection of Louis XIV. who appointed him an apartment in the Gobelins, and honoured him with the title of *Chevalier*. He was alſo a member of the Royal Academy of Painting and Sculpture at Paris; and he died in that city, A. D. 1707, at a very advanced age.

He worked entirely with the graver, and, I believe, never called in the point to his aſſiſtance. The freedom and delicacy, with which he executed his plates, cannot be too much admired. He neglected no part of his engravings, but finiſhed them with great care, and perhaps too cloſe an at-

tention to neatneſs prevented his making more variety between the dark parts of the fore-ground and the diſtances. He ſucceeded particularly in the heads of his figures, which are often uncommonly fine. He certainly underſtood the human figure; yet he did not draw it with that great taſte and correctneſs, which is ſo remarkable in the prints of Girard Audran; neither are his hands and feet marked in that maſterly manner, or with equal truth. And if we compare that excellent engraving by him, repreſenting the Tent of Darius, from Le Brun, which he has finiſhed in ſo beautiful a manner, with the battles of Alexander by Audran, from the ſame maſter, we ſhall readily agree, I believe, that the animation, correctneſs, and taſte which we find in the latter, amply compenſates for the want of that clearneſs and neatneſs, which appears in the execution of the former. Among the moſt eſtimable prints by this great artiſt, may be reckoned the following.

A *battle between four horſemen, with three figures ſlain upon the ground*, a large plate length-ways, from Leonardo de Vinci. By miſtake the name is written at the bottom, " De la Finſe pinxit."

A *holy family, with Elizabeth, St. John, and two angels, one of which is ſcattering flowers*, a middling ſized upright plate, from the famous picture of Raphael, in the king of France's collection. The firſt impreſſions are before the arms of M. Colbert were added at the bottom of the plate; the ſecond are with the arms; and in the third the arms are taken out; but the place where they had been inſerted is very perceptible. Giaçomo Frey has made a very exact copy of this plate, of the ſame ſize as the original.

The *crucifixion of Chriſt, who is ſurrounded with angels*, a large upright print on two plates, from Le Brun.

Mary Magdalen bewailing her ſins, and trampling upon the riches of the world, a middling ſized upright plate, from the ſame painter. The firſt impreſſions are without the narrow border which ſurrounds the print.

St. Louis praying, a large upright plate, from the ſame.

St. Charles Borromeus, its companion, the ſame.

Moſes with the tables of the law, a half figure, engraved conjointly with Nanteuil, a large upright plate, from P. Champagne.

Alexander entering into the tent of Darius, a large print length-ways, on two plates, from Le Brun. This engraving belongs to the three battles, and triumphal entry of Alexander into Babylon, by Girard Audran, and completes the ſet. The firſt impreſſions have the name of *Goyton* the printer at the bottom.

Alexander entering into the tent of Darius, a large print, length-ways, on two plates, from Peter Mignard. This plate was finiſhed by P. Drevet.

He alſo engraved ſeveral admirable portraits; among the reſt the following:

Philip Champagne, the painter, from a picture painted by Champagne himſelf, a middling ſized upright plate.

M. d'Hozier, the genealogiſt, from Rigaud, the ſame.

Martin Vanden Bogaert, the ſculptor, the ſame from the ſame.

Madam Helyot, the ſame.

M. Arnauld

M. Arnauld d'Andilli, a ſmall upright plate, from Champagne.
Nathaniel Dilgerus, a ſmall oval.
M. le Brun, the painter, from a picture painted by Le Brun himſelf.
He alſo engraved from Corregio, Pietro de Cortona, Guido, Rubens, Jouvenet, Ant. Coypel, &c.

JOHN EDELINCK.

Flouriſhed, 1679.

He was brother to Girard Edelinck, mentioned in the preceding article, whoſe ſtyle of engraving he cloſely imitated; but he never equalled him either in drawing or the execution of the mechanical part of his plates. Several of the *ſtatues in the garden at Verſailles* are by him. They do him great credit, though the effect is cold, and the extremities rather heavy. But his beſt performance is, I think, the *deluge*, a large plate length-ways, dated 1681, from Alexander Turchi, called Veroneſe. This engraving ſo nearly equals the beſt works of Girard Edelinck, that it is generally believed he aſſiſted John conſiderably in the execution of it. This plate was engraved from the collection of prints, for the pictures in the collection of the king of France.

NICHOLAS EDELINCK.

Flouriſhed, 1760.

He was the ſon of Girard Edelinck, mentioned above. He imitated the ſtyle of his father; and though the plates he produced do him no diſcredit, they are by no means equal to what one might have expected, from the ſon of ſo capital an artiſt. He reſided at Paris, A. D. 1760; but according to Baſan, had been in Italy, and engraved at Venice a *Madona and Child*, half figures, a middling ſized upright plate arched at top, from Corregio. *Vertumnus and Pomona*, the ſame, from J. Ranc. Several portraits for the Crozat collection; and other ſubjects from various maſters.

J. EDELING.

Flouriſhed,

This engraver was a native of Holland. The principal part of his employment was in the portrait line, and chiefly, I believe, for the bookſellers. Among other portraits by him are the following: *J. Deimerbroeck*, a ſmall half ſheet print, and *Timon van Geiſſel*.

GERBRANT VANDEN EECKHOUT.

Born, 1621. Died, 1674.

A celebrated painter of portraits and hiſtory, born at Amſterdam. He was the diſciple of Rembrant, and imitated the ſtyle of that maſter ſo nearly, that his pictures have frequently been miſtaken for the productions of Rembrant's pencil. We have by him an etching of *Cornelius Tromp*, a half ſheet print.

GEORGE CHRISTOPHER EIMMART.

Flouriſhed, 1680.

This engraver was a native of Ratiſbon, and flouriſhed towards the concluſion of the laſt century. He etched ſome ſmall plates, in a free, maſterly ſtyle, of *ruinated buildings, vaſes* with figures alſo upon them, which though not perfectly correct in the outline, have nevertheleſs great merit. He alſo engraved ſeveral of the plates for Sandrart's *Academia Pictoriæ*.

FRANCOIS EISEN.

Flouriſhed, 1750.

This artiſt was a native of Bruſſels, but eſtabliſhed at Paris, where, among other things, he etched a ſmall upright plate from Rubens, repreſenting *Chriſt giving the keys to Peter*.

CHARLES EISEN, ſon to Francois, was a celebrated deſigner of *vignettes and book-plates*, of all kinds; ſeveral of which he etched himſelf, in a free, ſpirited ſtyle: perhaps he may be ſtill living.

WILLIAM ELDER.

Flouriſhed, 1680.

This was one of thoſe induſtrious engravers, whoſe labours were beſtowed on the ornamenting of books with frontiſpieces, portraits and other ordinary decorations. Indeed many of the publications of the laſt century deſerved no better embelliſhments; It is by no means uncommon to find ſome commendatory ſcraps of poetry annexed to them, which are often as totally devoid of merit, as the prints themſelves are of taſte. Engraving, among the greater number of theſe book-plate makers, ſeems to have been merely mechanical; and their ſtiff, formal productions, convey to us the idea of their having been executed by a machine, rather than the hand of an artiſt, directed by the leaſt taſte or genius.

William Elder was a Scotſman by birth; but he reſided, I believe, chiefly in London. Among the portraits by this artiſt, who worked chiefly, if not entirely, with the graver, are the following: *Ben. Johnſon, the poet*, half ſheet. *Theodore de Mayerne*, a ſmall oval. This is by far his beſt print. *His own portrait*, with a fur cap; and the ſame with a wig, &c.

OTTOMAR ELLIGER.

Born, 1666. Died, 1732.

This artiſt, the ſon of Ottomar Elliger, a famous flower painter of Berlin, was born at Hamburgh. He learned the principles of painting from Gerard de Laireſſe, and ſucceeded in hiſtory. His place of reſidence was almoſt entirely at Amſterdam, where he died, A. D. 1732, aged 66. He engraved ſeveral plates from compoſitions of his own; a great part of which were for the *Hiſtory of the Bible*, in two volumes, folio, publiſhed by Mochir. The firſt volume appeared, A. D. 1700, and the ſecond, A. D. 1702.

WILLIAM ELLIOT.

Born, Died, 1766.

This ingenious artiſt was an Engliſhman, and reſided at London. He excelled in landſcapes, which he engraved with much taſte. The freedom of his point, in particular, was admired; and great expectations were juſtly formed in his favour; but he died in the prime of life, at his houſe in Church-ſtreet, Soho, A. D. 1766. He was a man of an amiable and benevolent diſpoſition, and greatly beloved by all who knew him. His beſt engravings are from the pictures of the three Smiths, landſcape-painters, who reſided at Chicheſter, and frequently worked conjointly. Among theſe is a large *landſcape*, length-ways, in which a city appears at a great diſtance; alſo a *landſcape* from Gaſper Pouſin, in which a boat is ſeen in the front with fiſhermen in it, a middling ſized plate, length-ways. He alſo engraved the portrait of *Helena Formans*, the ſecond wife of Rubens, from a picture painted by that maſter.

ADAM ELSHEIMER.

Born, 1574. Died, 1620.

This great artiſt was born at Franckfort upon the Maine, and learned the firſt principles of drawing and painting from Philip Uffenback, a man of no great note. He afterwards completed his ſtudies in Italy, where he ſettled. He excelled in *landſcapes* with ſmall figures, *moonlight ſcenes*, and *ſubjects illuminated by fire or torch light*. His pictures are finiſhed in a moſt admirable manner. They were never large; yet the time beſtowed upon them was ſuch that the prices he received though conſiderably great, were inadequate to the labour, and inſufficient for the ſupport of himſelf and family. He was thrown into priſon for debt; and notwithſtanding the time of his confinement was very ſhort, it had ſuch an effect upon his ſpirits, that it broke his heart. He died, A. D. 1620, aged 46. We have ſome ſmall etchings by him from his own compoſitions.

RENOLD, or REGINALD ELSTRACKE.

Flouriſhed, 1620.

A very laborious engraver, who flouriſhed ſoon after the beginning of the laſt century, and worked chiefly for the bookſellers. His beſt engravings are portraits; but theſe are very ſtiff and deſtitute of taſte, though neatly executed, entirely with the graver; and I believe, uſually from his own deſigns. Among his portraits are the following: *Sir Philip Sidney*, ſaid to have been engraved ſoon after his death. *Mary, queen of Scots*, one of his beſt prints. BAZIΛIΩLOGIA, *or the true and lively effigies of all our Engliſh kings, from the conqueſt to the preſent time*, dated 1618. He ſometimes ſubſtituted the initials of his name, R. E. when he did not chooſe to write it at length.

EMPEREUR,

EMPEREUR. See LEMPEREUR.

PHILIP ENDLICH.

Flouriſhed,

A Dutch engraver. He worked chiefly in the portrait line, and for the bookſellers. Among other plates by him are the following portraits, *J. G. E. Alſtein, Peter Holleboek*, and *John Philip, governor of the iſle of St. Martin*.

ENFANT. See LENFANT.

JOSIAS ENGLISH.

Born, Died, 1718.

This perſon, of whom I find no ſatisfactory account, reſided at Mortlake, in Surry, where he died 1718. He etched a print from Titian, repreſenting *Chriſt with the two diſciples at Emmaus*: probably a copy only from the engraving of Maſſon, well known by the name of the *table cloth*. He imitated the ſtyle of Hollar, but with no great ſucceſs; we have alſo by him a ſet of ſmall upright prints, repreſenting the gods and demy-gods, dated 1654. See his cypher, compoſed of an *I*, an *E*, and an *F*, upon the plate at the end of the volume.

CHRISTIAN ENGELBRECHT.

Flouriſhed, 1721.

This engraver, with his brother MARTIN ENGELBRECHT, were eſtabliſhed at Augſburg, where they carried on a conſiderable commerce in prints. The former engraved ſome *ornamental works* for jewellers and goldſmiths, conjointly with J. A. PFEFFEL, from A. Morriſon; alſo ſome views for the *Hiſtory of Architecture*, publiſhed by John Hernhard, in folio, 1721; and the latter part of a ſet of prints for *Ovid's Metamorphoſes*, ſmall plates, length-ways.

The latter engraved from Rugendas and other maſters, alſo part of the plates for the work entitled, *Repræſentatio Belliob ſucceſſionem in Regno Hiſpanico*, in folio, are by him.

Both of them worked chiefly with the graver; but their prints are not very highly eſteemed.

There was a very ancient engraver named ENGLEBRECHT, mentioned by Sandrart, and to whom, falſely, ſome authors have attributed the engravings marked with a Gothic E, which I take to be an E and S joined together; I have ſpoken of theſe old prints, in the fifth chapter of the Eſſay at the beginning of the volume.

EPISCOPIUS. See BISCHOP.

APICIE. See LEPICIE.

I. ERRAR.

Flouriſhed,

This artiſt engraved ſeveral *landſcapes*, from Anthony Waterloo, and is ſaid to have marked his prints with the initials, I. E. F. the F. as uſual, ſtanding for fecit.

FRANCOIS ERTINGER.

Flouriſhed, 1680.

He was, according to ſome authors, a native of Antwerp; however, he reſided chiefly, I believe, at Paris, where he engraved a great variety of plates, which are not very excellent, though poſſeſſed of ſome merit. Amongſt his beſt, I think may be reckoned the following:

Several *large views of towns and landſcapes with figures*, from Vandermeulen. He ſometimes, in his landſcapes, imitated the ſtyle of Callot, but not with great ſucceſs.

The *marriage at Cana* in *Galilee*, a large plate, length-ways, from Raymond Le Fage.

The *hiſtory of Achilles* from Rubens, a ſet of eight middling ſized plates; ſome upright, and ſome length-ways, the ſame that were afterwards engraved by Baron.

Twelve prints, from the *Metamorphoſes of Ovid*, after the miniatures of de Werner.

The hiſtory of the *Comtes de Thouloufe*, ten large plates, length-ways, from Le Fage.

A *Bacchanalian*, a large plate, length-ways, from Nicholas Pouſin, dated 1635.

He alſo engraved a great variety of other ſubjects, from different maſters.

ESPAGNOLETTO. See RIBERA.

GEORIG ETLINGER.

Flouriſhed,

An ancient engraver in wood, a native, I believe, of Germany, by whom we have among others a middling ſized upright print, repreſenting *Biſhop Blaize*, the portrait is incloſed in an ornamental border, embelliſhed with the ſymbols of the Goſpel; it is cut in a very ſpirited manner, and marked "Georig Etlinger Z^{a} Bamberg, f."

JOHN EVELYN.

Born, 1620. Died, 1705.

This ingenious gentleman was a great lover of the arts. As a man of ſcience he undoubtedly claims a diſtinguiſhed place in the learned world. He was the firſt in England, who undertook to write upon the ſubject of engraving; and though his Liſt of the principal Artiſts is very defective, yet he has preſerved the remembrance of ſeveral curious circumſtances, which might otherwiſe have been entirely loſt. He has treated his ſubject, more like a man of letters, than an artiſt. However, it plainly proves, that he had the undertaking much at heart; and it is much to be wiſhed, that he had entered more fully upon it. There are attributed to him the following etchings, namely,

Five ſmall prints of *his journey from Rome to Naples*, after drawings of his own.

The portrait of *William Dobſon, the painter*, after a picture painted by Dobſon himſelf, a middling ſized upright oval plate, with this inſcription,

Vere

Vere Effigies Guilielmi Dobſon armiger et pictor Regiæ Majeſtatis Anglice; and this mark upon the margin, *in aqua forti per J. E.* The letters J. E. are frequently cut off; for they are quite at the edge of the plate: and for this reaſon it has falſely been attributed to Dobſon himſelf; a plain proof of the abſurdity of the cuſtom of cutting prints cloſe to the edges, by which means an inſcription or date of conſequence is often irrecoverably loſt.

ALBERT VAN EVERDINGEN.

Born, 1621. Died, 1675.

This artiſt was born at Alkmaer in Holland, and learned the firſt principles of painting from Roland Savery. After which he was a diſciple of Peter Molyn; and he profited ſo much by their inſtructions, and his own ſtudies, that he became a moſt admirable landſcape painter. He died, A. D. 1675, aged 54. We have a great number of ſlight, ſpirited etchings, in a very maſterly ſtyle, by this artiſt, which he uſually marked with theſe initials, A. V. E. Among others are the following:

A ſet of 100 ſmall *landſcapes*, length-ways.

A ſet of 56 very ſmall plates, length-ways. The ſubjects are taken from a German book, entitled, the *Tricks, or Deceits of the Fox.*

EXSHAW.

Flouriſhed, 1760.

A modern artiſt, who was a native of Holland. We have a variety of engravings by his hand; among the reſt, a *young girl carrying a baſket of cherries*, accompanied by two little boys, each having a gun; a middling ſized upright plate from Rubens. The *ſhip in which the apoſtles are croſſing the water, beaten by the tempeſt*, a large upright plate, from Rembrant, and executed in imitation of the ſtyle of engraving adopted by that maſter.

REMOLDUS, or ROMBAUT EYNHOUEDTS.

Flouriſhed, 1660.

This engraver reſided at Antwerp; but I am not certain, whether he was born in that town, or not. His plates are chiefly etched, and in a very ſlight, dark ſtyle. If he was not a painter himſelf, I ſuſpect that he learned to engrave from a painter. His drawing, though not correct, in general, is often very ſpirited, and his maſſes of light and ſhadow well preſerved. Among other plates by this artiſt are the following:

The *adoration of the Magi*, a very ſmall upright plate, from Rubens.

The *tomb of Rubens*, the ſame, from the ſame.

Cambyſes king of Perſia, having ordered an evil judge to be flead alive, cauſed his ſkin to be put upon the ſeat of juſtice, and placed the ſon of the culprit upon it, making him judge in his father's ſtead; a ſmall ſquare plate, from the ſame.

Pope Gregory ſurrounded with emblematical figures, a middling ſized upright plate, from the ſame

The *aſſumption of the Virgin*, a large upright plate, from Cornelius Schut.

GIOVANNA

F.

GIOVANNA FABBRI.

Flouriſhed,

A modern Italian artiſt, who, I believe, reſided at Bologna, where he engraved a *nativity, with attendant angels, and other figures*, from Franc. Francia, a middling ſized upright plate. It is executed entirely with the graver, in a neat, ſtiff ſtyle.

PETER FABER.

Flouriſhed, 1621.

This artiſt reſided at Lyons in France, and worked chiefly for the booksellers, in a neat taſteleſs ſtyle, with the graver only. His name is affixed to an *ornamental frontiſpiece*, belonging to the ſecond volume of the work, entitled, *Operis Moralis*, &c. by T. Sanchez in folio, publiſhed at Lyons, 1621. A portrait of *Henry IV. of France*, &c.

GABRIEL FABER.

Flouriſhed, 1633.

According to Florent le Comte, he was procureur of the order of St. Francis; and in the year 1633, engraved a *genealogical tree of the order of that Saint.*

JOHN FABER, the Elder.

Born, Died, 1721.

He was born in Holland, where he learned the art of mezzotinto ſcraping. He alſo drew portraits from the life, on vellum, with a pen. What time he came into England does not appear; but he reſided here a conſiderable time, and lived in Fountain Court in the Strand, London. He died at Briſtol in the month of May, A. D. 1721. We have by him a conſiderable number of portraits; many of which he alſo drew himſelf from nature; but they do no great honour to his taſte; neither do they manifeſt any ſuperior ſkill in the execution. His greateſt and moſt eſteemed work was the

Portraits of the *founders of the colleges at Oxford*, half ſheet prints.

Alſo, the *heads of the philoſophers*, from Rubens, the ſame are by him.

And the portrait of *Dr. John Wallis, the celebrated mathematician*, after Kneller, the ſame; this is one of his beſt prints.

JOHN FABER, the YOUNGER.

Flouriſhed, 1730.

He was ſon to John Faber, mentioned in the preceding article. He was born in Holland, and brought into England, whilſt yet an infant, being only three years old. His father firſt inſtructed him in the rudiments of deſign; but he improved himſelf in Vanderbank's Academy. He reſided at London; and in the year 1735, lived at the Golden Head in Bloomſbury-Square, where I believe he died of the gout, A. D. 1756. Like his father, he chiefly confined himſelf to the engraving of portraits in mezzotinto; and he excelled him in every requiſite of the art. The following are his chief and moſt eſteemed works:

The portraits of the *Kit Cat Club*, half ſheet prints, from Lely.
The *beauties of Hampton Court*, the ſame, from the ſame.
Charles II. ſitting in his robes of ſtate, a whole ſheet print, from the ſame.
The *taking of Namur*, a large half ſheet print, very fine, from Wyck.
The *children of Frederick prince of Wales*, after Dupan, a ſheet print.

D. FABRICIO.

Flouriſhed,

This artiſt, according to Florent le Comte, engraved a print from a deſign of Abraham Bloemart, which, if I underſtand him, ſhould be a ſingle figure. The name is affixed in this manner, *D. Fabricio della Corvia fecit.*

FABRIZIO. See CLARUS.

RAYMOND LA FAGE.

Born, 1648. Died, 1690.

He was a native of France, born at Thouloufe, according to ſome authors; or, at Liſle, according to others. The firſt opinion is moſt generally followed. It is ſaid of him, that he never had any maſter, but following the dictates of his own genius, he applied himſelf to drawing; and his works ſufficiently teſtify the ſurpriſing progreſs he made in that art. His drawings are compoſitions of his own, chiefly outlines, and ſlight ſketches, made with a pen; but executed in a moſt maſterly ſtyle. The actions of his figures are ſpirited, bold, graceful, or elegant, as the ſubject required. His groups of figures are finely contraſted. And frequently, without the aſſiſtance of ſhadow, he has contrived to detach them from each other, in ſuch a manner, that the ſubject is by no means confuſed, or the effect diſagreeable. Certainly no man ever poſſeſſed greater fertility of invention, or facility of execution; and though he has ſometimes borrowed whole figures from the works of other maſters, and ingrafted them in his own, yet he ſo well adopted thoſe of his own invention to the ſtyle and action of thoſe he borrowed, that the plagiariſm ſeems rather to do him honour, than rend to his diſcredit. He reſided ſome time in Italy; and when he ſhowed his deſigns at Rome, they aſtoniſhed every one who beheld them. Going one day to viſit Carlo Maratti, he found that artiſt at work. Maratti, pleaſed

to

to ſee him, received him very affectionately, and riſing up from his place, offered to put his pallet and pencils into his hand; but he refuſed, declaring that he did not underſtand the management of the pencil. "I am very "happy," replied Maratti, "to find that is the caſe, for had you known how "to paint, as well as you do how to draw, I ſhould have been the firſt to aban- "don the art, becauſe you could have filled my place ſo much better." He led a looſe, depraved life, which his repeated debaucheries put an end to, A. D. 1690; he being only at the age of 42. The following prints, among others are engraved by the hand of this artiſt:

The *fall of the angels*, a large upright plate.
The *brazen ſerpent*, a large upright plate.
A *Bacchanalian*, a large plate, length-ways.
Several *friezes*, &c.

WILLIAM FAITHORNE, the ELDER.

Born, Died, 1691.

This celebrated artiſt, a native of London, was the diſciple of Peak the painter, and worked with him three or four years. At the breaking out of the civil war, Peak eſpouſed the cauſe of his ſovereign, and Faithorne, who accompanied his maſter, was taken priſoner by the rebels at Baring-houſe, from whence he was ſent to London, and confined in Alderſgate. In this uncomfortable ſituation, he exerciſed his graver; and a ſmall head of the firſt *Villars duke of Buckingham*, in the ſtyle of Melan, is reckoned among his performances at that time. The ſolicitations of his friends in his favour at laſt prevailed; and he was releaſed from priſon, with permiſſion to retire to the continent. The ſtory of his baniſhment for refuſing to take the oath to Oliver Cromwell, and ſtudying ſeveral years under Champagne, is by no means ſufficiently authenticated, not to admit of a doubt. However, in France he found protection and encouragement from Abbé de Marolles; and at this time it was, that he formed an acquaintance with Nanteuil, from whoſe inſtructions he derived very conſiderable advantages. About the year 1650, he returned to England, and ſoon after married the ſiſter of captain Cround. By her he had two ſons, Henry, who was a bookſeller, and William an engraver in mezzotinto.

Faithorne opened a ſhop near Temple-Bar, where he ſold, not only his own engravings, but thoſe of other Engliſh artiſts, and imported a conſiderable number of prints from Holland, France and Italy. About the year 1680, he retired from his ſhop, and reſided in Printing-Houſe Yard; but he ſtill continued to work for the booksellers, eſpecially Royſton, Martin, and Peake the younger, his former maſter's brother. He painted portraits from the life in crayons; which art he learned of Nanteuil, during his abode in France. He alſo painted in miniature; and his performances in both theſe ſtyles were much eſteemed.

He ſeems to have been well paid for his works. Mr. Aſhmole is ſaid to have given him ſeven pounds for the engraving of his portrait; which, if the plate was not a large one, or very highly finiſhed, could not at that time have been a bad price. But unfortunately for him, his ſon William, not acting

with the diſcretion he ought, involved himſelf in trouble ſo deeply, as to affect his father's ſpirits to a very great degree; this vexation joined to a lingering conſumption, with which he was afflicted, put an end to his life, A. D. 1691. He was buried by the ſide of his wife, in the church of St. Ann, Black-Friars, the 13th of May the ſame year.

He publiſhed a Treatiſe upon the Art of Engraving, A. D. 1662, which he dedicated to his maſter Sir Robert Peake.

Portraits conſtitute the greater part of this artiſt's performances. He worked almoſt entirely with the graver, in a free, clear ſtyle. In the early part of his life, he ſeems to have followed the Dutch and Flemiſh manner of engraving; but at his return from France, he had conſiderably improved it. Some of his beſt portraits are admirable prints, and finiſhed in a free, delicate ſtyle, with much force of colour. It is certain, he did not draw the human figure correctly, or with good taſte; having chiefly confined his ſtudies to the drawing and engraving of portraits, his hiſtorical plates, which indeed are chiefly neat, laboured copies from prints, do by no means convey to us a proper idea of the abilities of this great maſter. From his inattention to the art of deſign, may proceed the difference between the works of this artiſt, when he copied the pictures of other maſters, and when he engraved from drawings of his own. The former have, by repeated obſervations, been thought to be the beſt. I can mention only two or three of his hiſtorical prints, and a few of his excellent portraits, which are exceedingly numerous, and many of them very valuable.

A *holy family* from S. Vouet, a middling ſized plate, length-ways, in the ſtyle of Couvey.

A *dead Chriſt*, from Vandyck, a ſmall upright plate.

The *laſt ſupper*, without any painter's name, in folio.

Chriſt praying in the garden, the ſame.

The *ſcourging of Chriſt*, from Diepenbeck. Under this is written, "Faithorne ſculp. Antwerp. 1657."

The *marriage of Cana in Galilee*, an etching, the ſame. Theſe four laſt plates are, among others, engraved by this artiſt for *Taylor's Life of Chriſt*, publiſhed 1653.

Lady Paſton, from Vandyck.

Thomas Mace, a ſmall half ſheet print.

William Sanderſon, the ſame, from Sourt, dated 1658.

Thomas Stanley, the ſame, from Lely.

William Harvey. The face of this portrait is finiſhed with little dots.

Henry Lawes. This portrait appears to have been firſt roughly etched.

In ſome few inſtances, Faithorne omitted his name, and uſed a cypher compoſed of two F's. in the manner repreſented on the plate at the end of the volume.

WILLIAM FAITHORNE, the YOUNGER.

Flouriſhed, 1680.

He was ſon to William Faithorne, mentioned in the preceding article; and from whom, without doubt, he learned the firſt principles of deſign. He did not, however, follow his father's mode of engraving, but ſcraped portraits in mezzotinto; by which employment, had he been induſtrious, he might have

acquired a comfortable ſubſiſtance; but neglecting his buſineſs, he fell into diſtreſs, and involved his father in ſo much trouble, that his death was thought to be haſtened by it. This unfortunate young man, who never reached any ſuperior degree of excellence, died about the age of thirty, and was buried in St. Martin's church-yard. I ſhall only mention the following portraits by him:

Mary princeſs of Orange, a middling ſized upright plate, from A. Hannaman.

Sir William Reade, oculiſt to queen Mary.

The *duke of Schomberg*, from M. Dahll.

DOMENICO FALCINI.

Flouriſhed,

This artiſt engraved on wood, from the deſigns of Raphael and other maſters. He uſed three ſeparate blocks for one print. On the firſt he cut the outline; on the ſecond, the dark ſhadows; and on the third, the fainter tints, bordering upon the lights. See the mark, attributed to this maſter, copied on the plate at the end of the volume.

JEREMIAH FALCK.

Flouriſhed, 1660.

According to the generality of authors, this artiſt was a native of Poland; but he has written upon ſome of his plates, *van Stockholmia*, or of Stockholm, which ſeems plainly to indicate, that he was a Swede; unleſs it ſhould be ſuppoſed, that he reſided in Sweden, and uſed the ſignature for that reaſon only.

This engraver certainly poſſeſſed a very conſiderable ſhare of merit in general. He worked entirely with the graver, in a bold, free ſtyle. His plates are ſometimes rather defective in harmony; his drawing is in common tolerably correct, the extremities excepted, which are often heavy. Among others by this artiſt, are the following prints:

St. John preaching in the wilderneſs, from A. Bloemart, a large plate, length-ways, dated 1661.

The *virgin ſeated with the infant Chriſt, preſenting ſome flowers to a lamb, which St. John holds in his arms*, a middling ſized upright plate.

The *four evangeliſts*, half figures, ſmall upright oval prints, probably from his own deſigns; for the ſet I have before me has no painter's name affixed.

A *lady with three men, one of whom holds ſome muſical notes*, half figures, a large plate length-ways, from Guercino. This plate was firſt etched, and then finiſhed with the graver: it is not equal to ſuch of his works, as are executed with the graver only.

A conſiderable number of portraits of *Poliſh and Swediſh noblemen.*

The *queen of Sweden*, a ſmall upright plate, from David Beck.

Adrian Spigelius, for the folio edition of his works, publiſhed at Amſterdam, 1645.

Axelio Oxenſtierna, a middling ſized upright oval print. This portrait is marked "I. F. V. Stockholmiæ, fecit et excud. 1652." He frequently uſed the initials of his name only.

FREDERIC

FREDERIC VAN FALCKENBOURG.

Flouriſhed,

To this artiſt are attributed certain prints, marked F. V. F. They are looſe, ſcratchy etchings of *portraits*, *genealogical ſtems*, &c. Franceſco Vanni, and Franceſco Villamena, both uſed this mark; but their works are eaſily diſtinguiſhed; the former by the beauty of his etching; and the latter by his plates being executed with the graver only.

Lucas Van Falckenbourg, perhaps of the ſame family as the foregoing artiſt, according to profeſſor Chriſt, was an engraver; and thoſe prints are attributed to him, which are marked in this manner, L. V. F.

ANGOLO FALCO.

Flouriſhed,

I have no account of this artiſt. I found the name affixed to a middling ſized plate, length-ways, repreſenting a *landſcape*, deſigned by himſelf, and rudely etched, in a very taſteleſs ſtyle. He has introduced the ſtory of *Apollo and Daphne*, from Ovid; but the figures are exceedingly bad.

GIOVANNA BATISTA FALDA.

Flouriſhed, 1660.

This excellent artiſt, according to the generality of authors, was a native of Italy, born at Milan. Whoſe diſciple he was, does not appear; but he executed his plates in a clear, neat ſtyle, bearing no ſmall reſemblance to that of Iſrael Silveſtre. He drew and engraved a prodigious number of views of palaces, gardens, &c. which he enriched with ſmall figures, exceedingly well deſigned, and etched with great taſte, The works of this artiſt are deſervedly held in very high eſtimation. Among them are the following:

Several ſets of views of *churches*, *palaces*, *gardens*, *and fountains at Rome*, ſmall plates, length-ways.

A very large view, length-ways, of *St. Peter's at Rome*.

GIOVANNA ANTONIO FALDONI.

Flouriſhed,

A modern Italian artiſt, who affected greatly to imitate the ſtyle of Melan, and frequently ſucceeded very happily. He was a man of ability; and ſome of his works poſſeſs great merit. By this engraver, among others are the following prints:

A *holy family with St. John*, a ſmall plate, length-ways, from Sebaſtian Ricci.

The *portrait of Sebaſtian Ricci*, a ſmall upright plate, from Roſalba.

Part of the *deſigns of Parmigiano*, for the collection in two volumes, folio, publiſhed by Zanetti. He ſometimes ſigned his plates with the initials of his name only.

JOHN FALLER.

Flouriſhed,

The name of an artiſt, mentioned by Florent le Comte, as an engraver of *ornaments, groteſque figures,* &c. I am not acquainted with his works.

CESARE FANTETTI.

Flouriſhed,

An Italian artiſt who flouriſhed about the concluſion of the laſt century. He drew and etched in the ſtyle of a painter. His outlines are not always correct, or the extremities of his figures well marked. He worked conjointly with Pietro Aquila, in engraving the paintings in the Vatican by Raphael, known by the name of *Raphael's Bible.* The firſt thirty ſix prints, and the fortieth, of this collection, which conſiſts of fifty-five, are etched by Fantetti; the reſt by Pietro Aquila. I cannot help thinking, that the plates executed by the former, are neater, more determined, better drawn, and ſuperior to thoſe by the latter. Fantetti engraved beſides,

Several *friezes and antique baſs reliefs.* Alſo,

The *death of St. Ann,* a middling ſized upright plate, from Andrea Sacchi.

Jacomo Frey engraved a plate alſo from the ſame picture.

Several other ſubjects, from different Italian maſters.

FANTUZZI. See FONTUZZI.

BENOIT FARIAT.

Flouriſhed, 1700.

This engraver was born at Lyons. He became the pupil of William Chateau, and followed the ſtyle of his maſter with great ſucceſs. His works diſcover more command of the graver, and laborious neatneſs, than refined taſte, or correct drawing. They are, in general, like thoſe of his maſter, heavy, cold and ſilvery. The heads, and other extremities of his figures, are by no means well expreſſed. This artiſt, however, is not without his admirers. After he left Chateau, he went to Italy, and reſided chiefly at Rome, where, I believe, he died. The following plates are ranked among his beſt works:

The *marriage, or, as ſome think, the crowning of St. Catherine,* a large upright plate, from Agoſtino Carracci.

The *marriage of Joſeph and the Virgin,* from Carlo Maratti, the ſame.

The *temptation of St. Anthony,* a ſmall upright plate from Annibale Carracci.

The *death of St. Jerom,* a large upright plate, from Dominichino. This picture was alſo engraved by Jacomo Frey, Cæſar Teſta, and others.

A *holy family,* from Pietro de Cortona.

Some few *portraits,* and a variety of other ſubjects, from Guido, Albano, Ciro Ferri, Solimene, &c.

PAOLO

PAOLO FARINATO.

Born, 1522. Died, 1604.

This artiſt was a native of Italy, and born at Verona. He learned the firſt principles of painting from Antonio Badiale; after which he became the diſciple of Nicolo Golfino. His genius led him to hiſtorical ſubjects, and in this line he acquired a very conſiderable reputation. He alſo etched ſeveral plates from his own compoſitions, in a free, ſlight ſtyle, which manifeſt, however, the hand of the maſter. His plates are frequently marked with his name at length, and ſometimes with the initials, P. F. or P. V. F. the V. ſtanding for Verona, to ſignify that he was a native of that city. The following etchings are by this maſter.

St. John, a ſmall upright plate, marked "Paulo Farinato f."

St. Jerom kneeling and leaning upon a bank, the ſame, marked, P. F.

Mary Magdalen ſeated, with a book and crucifix before her, a ſmall plate length-ways, marked "Paul Farinat. f."

Several angels bearing the croſs, a ſmall upright plate, marked P. F.

ORAZIO, or HORATIUS FARINATO.

Flouriſhed, 1550.

This artiſt was ſon and pupil of Paolo Farinato, mentioned in the preceding article. He imitated his father's ſtyle of painting, and from the ſuperior abilities, which he diſcovered early in life, promiſed fairly to have equalled the greateſt maſters; but he died very young. He etched ſeveral plates from his father's deſigns; and though they are eaſily diſtinguiſhed from the etchings by the father, yet they have conſtantly been confounded with them. The following etchings, among others, are the productions of his point:

The *deſtruction of Pharoah's hoſt in the Red Sea*, a large plate, length-ways, marked, HO. F. F. Paulus Fa. V. I.

A *holy family with St. John*, a ſmall upright plate, &c.

CHARLES FAUCCI.

Flouriſhed, 1760.

This engraver was a native of Italy; but he reſided ſome time in London, where he worked for Mr. Boydel. His prints are held in no very high eſtimation. The following, among others, were done by him.

The *birth of the Virgin*, from Pietro de Cortona, a middling-ſized upright plate.

The *adoration of the ſhepherds*, the ſame, from the ſame.

The *coronation of the Virgin*, from Rubens, a middling ſized upright plate. Pontius engraved a print from the ſame picture.

Alſo ſeveral other plates, for the collection of prints engraved from the pictures in the gallery of the marquis Gerini, which he executed at Florence before his arrival in England.

A *Bacchanalian* ſubject, a middling ſized upright plate, from Rubens, publiſhed by Mr. Boydel, May 11, 1763.

He alſo engraved ſeveral *portraits*, &c.

R. Fau-

R. Faucci, probably a relation of Charles Faucci, mentioned above. He engraved ſome of the portraits which appeared in *Allegrini's Hom. illuſt. Toſc.* publiſhed 1764.

J. DE FAVENNES.

Flouriſhed, 1760.

A modern engraver, who, I believe, was a native of France, and reſided at Paris. By him, according to Baſan, we have a print, entitled the *pleaſures of the Summer*, from Watteau.

T. M. FAULTE.

Flouriſhed,

The name of an obſcure engraver, who apparently worked for the booksellers. It is affixed to the portrait of *Joan. Paſſirus*. If we may judge of his merit by this performance, he never roſe above mediocrity: it is a ſmall upright oval print.

NICHOLAS DE LA FAYE.

Flouriſhed,

He was a native of France, and reſided at Arles in Provence. If I underſtand Le Comte rightly, he painted patterns for embroidery and needlework. The ſame author adds, that he etched ſix prints; but he has not ſpecified the ſubjects: they were probably ornamental.

FAYRAM.

Flouriſhed, 1740.

I believe this artiſt was a landſcape painter. We have by him ſome ſlight coarſe etchings of *views about Chelſea and Batterſea*, alſo the *hermitage in Kew gardens*.

CLAUD LE FEBURE, or LE FEVRE.

Born, 1633. Died, 1675.

This artiſt, a native of France, was born at Fontainbleau. He principally excelled in painting portraits; but he ſucceeded alſo in flowers and hiſtorical ſubjects. He reſided at London, where he met with encouragement, and died, A. D. 1675, aged 42. He etched ſome few plates; among others, *his own portrait*, a ſmall upright print; that of his *mother*, the ſame, and that of *Boudan*, the copper-plate printer, a middling ſized upright plate, &c.

VALENTINE LE FEBURE, or LE FEVRE.

Flouriſhed, 1680.

This artiſt was a native of Bruſſels, and a painter; for he is ſpoken of as ſuch; but he is much more generally known as an engraver;

we have a variety of prints which were executed by him, during his long reſidence at Venice, from the works of Titian and Paolo Veroneſe theſe collected together, form a large folio volume. They are ſlight etchings, feeble in effect. The lights are broken and ſcattered, without any broad maſſes of ſhadow, or depth of colour. The drawing of the naked parts of the figures is not incorrect, but executed in a mannered ſtyle, that is by no means agreeable. We find much ſpirit and freedom in ſeveral parts of theſe etchings; and ſome of the back-grounds diſcover a maſterly hand. They are the more valuable, as they are the beſt tranſcript of the deſigns of thoſe great painters.

The engravings by Le Febure, from the painters above-mentioned, were publiſhed at Venice, 1680, with this title: *Opera ſelectiora, quae Titianus Vecellius Cadubrienſis, et Paulus Calliari Veronenſis inventârunt & pinxerunt; quæque Valentinus le Febre Bruxellanſis delineavit et ſculpſit.* A ſecond edition was publiſhed in 1682; and a third, with the plates retouched, A. D. 1749.

This artiſt is ſaid to have reſided ſome little time in London, and for this cauſe ſeveral perſons, ſays Baſan, have confounded him with another, named Roland Le Febure, a portrait painter, who died in London, A. D. 1677; and was diſtinguiſhed by the name of Lefevre of Venice.

SIMON FELICE.

Flouriſhed, 1665.

A very ingenious artiſt, who worked conjointly with Giovan. Batiſta Falda, in a ſet of prints, entitled, *Le giardini de Roma,* or the *gardens of Rome,* middling ſized plates, length-ways. They are exceedingly neat, ornamented with ſpirited little figures, and nearly, if not entirely equal to thoſe executed by Falda.

DE FEN.

Flouriſhed,

I inſert this name with caution, becauſe I am by no means poſitive, that I read it properly. The letter which I take for an F. may perhaps be an E. but it certainly bears the greateſt reſemblance to the former. It is affixed to a large upright, ſpirited wood cut, repreſenting the *Temptation of St. Anthony.* This print poſſeſſes great merit. There is much grandeur in the figure of the ſaint; and the head is finely characteriſed. Two naked women are ſtanding before him; and at the bottom, on a ſmall tablet, the name is written. There is alſo a figure engraved by Schaeuflen the younger, which is marked with this artiſt's name alſo, who was probably the inventor. See the manner in which the name is written on the plate at the end of the volume.

TOBIE FENDT.

Flouriſhed,

The name of an engraver, who, according to profeſſor Chriſt, reſided at Breſlaw, and marked his prints in this manner: T. F. The profeſſor has not, however, ſpecified any of his works.

LOUIS

LOUIS FERDINAND.

Flouriſhed, 1640.

This artiſt was a painter of portraits, and flouriſhed near the middle of the laſt century. He was the ſon of Ferdinand Elle, the firſt inſtructor of Nicholas Pouſin. He alſo engraved a conſiderable number of plates; among which are ſome *portraits* from Vandyck, and *friezes with boys*, from Louis Teſtelin, Louis de Boullogne, &c.

GIOVANNISA TISSTA FERDINANDI, a name affixed to ſome *jewellers ornaments*, executed in a neat dark ſtyle, with the graver only.

J. FERDINAND.

Flouriſhed, 1644.

This artiſt was probably of the ſame family with Louis Ferdinand, mentioned in the preceding article. They were cotemporary, and etched in a ſimilar ſtyle. By Ferdinand we have a drawing-book, in folio, with this title: *Le Livre Original de la Portraiture, pour L'Jeuneſſe, tire de Bologne et autres bon Peintres a Paris*, 1644. Though the figures in this book are not correctly marked, or in a maſterly manner, yet the lights and ſhadows are well diſpoſed in maſſes, and they may certainly be of uſe to young beginners. He ſometimes omitted his name, and ſubſtituted one of the initial letters, as F. F. the ſecond F. ſtanding for fecit; and ſometimes he affixes the ſingle F. without any other letter.

A *lady's head*, a ſmall upright plate, from Vandyck.

The portrait of *Nicholas Pouſin*, from a painter, whoſe initials are V. E.

FRANCESCO FERDINAND, is a name affixed to a ſmall upright etching, emblematical of *gluttony and debauchery oppoſed to virtue*; it is executed in a coarſe ſlight ſtyle.

FRANCIS PAUL FERG.

Born, 1689. Died, 1740.

This artiſt was born at Vienna, where he learned the firſt principles of painting, and became very celebrated for his landſcapes, which he enriched with ruins, cattle, and figures. He reſided at London, where he might have lived in a very comfortable manner; but an imprudent marriage greatly depreſſed his circumſtances. Mr. Groſe favoured me with the following anecdote concerning him: Ferg was always poor, not from any exceſſes in his manner of living, but merely from indolence. His pictures were much ſought after by the Virtuoſi; and if he took earneſt to paint one, he would not let the perſon have it, by whom it was beſpoken, but carried it immediately after it was finiſhed to the pawn-broker, from whoſe hand he rarely redeemed it. He died, as it is ſaid, for want of common neceſſaries, A. D. 1740, aged 51, and was buried by ſubſcription.

He etched eight plates, ſeven of them very ſmall upright prints, and one larger length-ways, repreſenting *landſcapes with ruins, fountains, and figures drawing water*; to which ſet he gives this title, *Capricci fatti per F. V. F.*

FERNAZERUS. See FOURNIER.

MARTINO FERRABOSCO.

Flouriſhed, 1620.

An artiſt of no great note, who engraved the architectal plates for the work entitled, *Architettura della Baſilica di S. Pietro in Vaticano*, publiſhed at Rome, A. D. 1620. They are executed entirely with the graver, in a ſtiff, ſlight ſtyle.

CIRO FERRI.

Born, 1634. Died, 1689.

This excellent hiſtorical painter was born at Rome, and became the diſciple of Pietro da Cortona, in whoſe ſchool he finiſhed his ſtudies. The great reputation this artiſt acquired did honour to his induſtry, and procured him the favour and protection of the Duke of Tuſcany, who entruſted him to finiſh the works, begun by his maſter, in the palace of that Prince. He died, A. D. 1689, aged 54. He is ſaid to have etched ſeveral plates from his own compoſitions: he is called by the French Cirofer.

JEROM FERRONI.

Flouriſhed, 1700.

This artiſt was a native of Italy, who etched ſeveral plates in the ſlight, ſpirited ſtyle of a painter, with great taſte. Among others by him are the following:

The *chaſtity of Joſeph*, a middling ſized upright plate, from Carlo Maratti.

Jael killing Siſera, the ſame, from the ſame.

Judith cutting off the head of Holophernes, the ſame, from the ſame.

DOMINICO FERRUCCIO.

Flouriſhed, 1670.

The works of this artiſt have very little merit to recommend them. His labours appear to have been confined to the ſervice of the bookſellers; and his mode of working, which was with the graver only, might ſufficiently anſwer their purpoſe. We have by him a number of *naked figures fencing*, (perhaps from his own deſigns, for the compoſitions of theſe prints are as indifferently executed as the engraving itſelf) for a book, entitled, *La Scherma illuſtrata compoſta da Giuſeppe Morſicato Palermitano*, dated 1670.

M. DE LA FERTE.

Flouriſhed, 1760.

A modern connoiſſeur, who, for his amuſement, etched ſeveral little *landſcapes*, from Boucher and other maſters.

DE FERTH.

Flouriſhed, 1760.

A modern engraver, a native of France, by whom we have ſeveral prints, after Vanden Boſch, Fontaine, and other maſters.

STEPHEN

STEPHEN FESSARD.

Flouriſhed, 1760.

This artiſt who reſided at Paris, was a native of France. He engraved a great variety of neat plates; but he ſucceeded beſt in ſmall ſubjects, though ſome of his larger engravings are by no means devoid of merit. The following, among others, are by him:

A *Flemiſh feſtival*, a large plate, length-ways, from Rubens.

The *birth of Venus*, the ſame, from De Troy.

The *triumph of Galatea*, from Boucherdon, the ſame.

Jupiter and Antiope,, a middling ſized plate length-ways, from Carlo Vanloo.

Alſo ſeveral *portraits*, and a variety of *ſmall plates for books*, &c.

SIGISMOND FEYERABEND.

Flouriſhed, 1587.

The celebrated family of the Feyerabends, well known in the literary world, were eſtabliſhed at Franckfort upon the Mayne, towards the concluſion of the ſixteenth century, where they printed and publiſhed a prodigious number of books, and books of prints. They employed moſt of the deſigners and engravers on wood. It is generally believed, and not without good reaſon, that they engraved themſelves a conſiderable part of thoſe prints, with which they embelliſhed their publications, Sigiſmond, who is the moſt conſpicuous amongſt them, marked the prints, which he executed; with the letters S. F. under which he uſually repreſented a ſmall knife, to denote that he was the engraver.

The following initials ſo frequently found upon the little wooden cuts, publiſhed at this time by Sigiſmond, are alſo attributed to engravers of the ſame family, though the baptiſmal names of theſe artiſts are not certainly known: I. F. and S. H. F. the F. is uſually joined to the H. and M. F. the M. and the F. are alſo joined together: and V. F.

ODOARDO FIALATTI.

Born, 1573. Died, 1638.

He was born at Bologna, and learned the firſt principles of deſign from Cremonino; but he finiſhed his ſtudies in the ſchool of Tintoretto. He painted hiſtorical ſubjects; and his works are ſpoken of with the warmeſt commendation. He etched a great number of plates, as well from his own compoſition, as from thoſe of other maſters. His etchings are executed in a ſlight, maſterly ſtyle. He drew correctly, compoſed his figures with much taſte, and frequently ſelected very graceful actions. If he had no other teſtimony left of his merit, than the prints he has engraved, they would abundantly prove him to have been a man of great ability. I ſhall take notice of the following by this artiſt:

The *paſtimes of love*, a ſet of 20 ſmall upright prints, from his own deſigns: the title is *Scherzi d'Amore*.

Venus

Venus and Cupid; *Diana at the chace*; the *god Pan*; and a *man holding a vaſe*; four ſmall plates, length-ways, from *Le Pordenon*.

The *marriage of Cana in Galilee*, a middling ſized plate, length-ways, from Tintoretto.

St. Sebaſtian, a ſmall upright plate, from the ſame maſter.

A *book, with ſtudies for drawing*, in folio, publiſhed at Venice, A. D. 1608. See the mark uſually adopted by this maſter, compoſed of an O. and an F. on the plate at the end of the volume.

BARTOLEMEO FIALETTI.

Flouriſhed,

This artiſt, of whom I find no account, engraved, according to Florent le Comte, the *ceremony of the Agnus Dei*, which prints I have never ſeen.

STEPHEN FIQUET.

Flouriſhed, 1760.

A modern French engraver of portraits. This artiſt knew how to unite neatneſs, and high finiſhing in the greateſt degree, with excellent drawing. His portraits are very aſtoniſhing exertions of the art; and ſo prodigiouſly delicate, that the ſtrokes and dots upon the faces cannot be ſeen diſtinctly, without a magniſying glaſs. I ſhall only mention the following:

La Fontaine.

T. Corneille.

Deſcartz, &c, All of them very ſmall upright plates.

PAOLO FIDANZA.

Flouriſhed, 1760.

This artiſt was a native of Italy, and reſided chiefly at Rome, where he engraved the *Mount Parnaſſus*, and the *miracle of the fire extinguiſhed at the interceſſion of the pope*, two large plates, from the pictures of Raphael, in the Vatican. *A deſcent from the croſs*, a ſmall upright plate, from Annibale Carracci, &c.

MARC FIDUCIUS.

Flouriſhed,

An artiſt cited by Florent le Comte, who informs us, that he excelled in engraving *proceſſions and cavalcades*; but he has not ſpecified any of his works.

JOHN DE FILHET.

Flouriſhed,

Florent le Comte calls him Jean de Filhet de la Curee, chevalier de la Promenade de Zutphen, and tells us, that he engraved on copper, from his own deſign, an *image of human life*.

TEO-

TEODORO FILIPI.

Flouriſhed,

This artiſt (who perhaps was of the ſame family with Camillo Filipi, an Italian painter of ſome eminence) etched ſeveral ſmall plates of ſingle figures, in a very ſpirited manner, and with great taſte. He ſigns his name "Teodor. "Filipi de ligno Nap. f."

GILBERT FILLEUL.

Flouriſhed,

An artiſt of no great eminence, who flouriſhed in the laſt century, and engraved ſeveral plates from Le Brun and other maſters.

PETER FILLEUL. or Filoeuil

Flouriſhed,

He was ſon to Gilbert Filleul, mentioned in the preceding article. By him we have the *carriers*, a middling ſized plate, length-ways, from Wouvermans, and ſeveral of the prints for the fables of *La Fontaine*.

JOHN FILLIAN.

Flouriſhed, 1676.

This artiſt, an Engliſhman, was the diſciple of the elder Faithorne, and becauſe there are but few plates engraved by him, it is very reaſonably conjectured, that he died young. Thoſe we have, out of the portrait line, do him no credit. He imitated, in his heads, the ſtyle of his maſter; and probably, had he lived to have improved himſelf by more extenſive ſtudy and practice, he might have claimed a much higher rank, than can at preſent be allowed him. We have by him, the portrait of *Faithorne*, his maſter, copied from a print engraved by himſelf; that of *Thomas Cromwell*, and a head of *Paracelſus*. Among his other works is the frontiſpiece to *Heylen's Coſmography* in folio.

MASO, or TOMASO FINIGUERRA.

Flouriſhed, 1460.

To this ingenious artiſt, a goldſmith and enameller of Florence, the Italians attribute the invention of engraving on copper; and, according to Vaſari, we owe it to the following accident. Having one day engraved upon a piece of plate the objects he meant to repreſent, and intending to fill up the ſtrokes with a black enamel, in order to try the effect of it, previouſly to the putting on of the enamel, he caſt ſome melted ſulphur upon it; and, on taking it off, perceived, that the dirt collected at the bottom of the ſtrokes adhered to the ſulphur, and gave an impreſſion of the object. Struck with this obſervation, he tried ſeveral other ſchemes, and at laſt ſucceeded, by filling the ſtrokes with black paint, and laying damp paper upon the plate, over which he contrived to paſs a roller.

He communicated this diſcovery to Baccio Baldini, from whom it paſſed to Sandro Boticelli, and in the end, to Antonio Pollajolo, Andrea Mantegna, and the reſt of the Italian artiſts. The juſtneſs of this claim to the invention of the art of engraving, has been already conſidered in the Eſſay at the beginning of this volume. It is very true, we can ſpeak with no certainty, with reſpect to the works of Finiguerra. Some may be inclined to think that the *ſeven planets*, deſcribed in the foregoing Eſſay, one of which, with the callender, are exactly copied, are by him. Theſe muſt have been engraved as early as the year 1464; but I cannot conceive that they are ſufficiently well done, either with reſpect to the drawing or the execution. I ſhould rather attribute to him the plate of the artiſt, of which an exact copy is alſo given in the Eſſay; and the F. which appears upon the ſtone near his hands, may be thought to ſtrengthen the conjecture.

J. FINLAYSON.

Flouriſhed, 1770.

This artiſt, who, I ſuppoſe, was a native of England, reſided chiefly in London, where he engraved a conſiderable number of portraits from various maſters. Among others by him, are *Signiora Zamperini*, a half ſheet print from Hone; *Shooter, Beard, and Dunſtal, in Love in a Village*, a large plate, length-ways, from Zofany.

DOMENICO FIORENTINO. See BARBIERE.

PETER FIRENS.

Flouriſhed, 1640.

This engraver reſided at Paris, where, perhaps, he was born. He was one of thoſe artiſts, who endeavour by labour and aſſiduity to compenſate for the want of genius. Having no taſte of his own, he copied ſervilely whatever was placed before him; and was as utterly incapable of mending the faults, as of expreſſing the beauties of the original. We have ſome *portraits* by him, among others, that of *Henry the Fourth of France*, a large upright plate. It appears alſo by the word *excudit*, which he has added to his name, that he was a publiſher, as well as an engraver. His beſt work, I think, is the *hermits*, which he copied from the Sadelers. He alſo engraved from Simon Vouet, Claude Vignon, &c.

JOHN FISCHER.

Born, 1580. Died, 1643.

He is mentioned by Sandrart as an engraver on wood; and the prints to the *Bible*, printed at Straſbourg, A. D. 1606, which are marked with the initials I. F. are attributed to him.

EDWARD FISCHER.

Flouriſhed, 1760.

This artiſt is falſely named *Etienne*, or Stephen Fiſcher, by Baſan. He reſided

reſided at London. By his hand we have ſeveral eſtimable mezzotintos from Sir Joſhua Reynolds and other maſters; among them,

Lord Ligonier on horſeback, a large upright plate.

Two *young ladies*, one in the habit of a ſultaneſs holding a bird, the ſame, from the ſame: the fine impreſſions of this plate are not common.

Elizabeth Keppel, the ſame, from the ſame.

Lady Sarah Banbury, companions to the laſt, from the ſame.

A. FISCHER.

Flouriſhed, 1760.

A modern artiſt, mentioned by Baſan, who, he informs us, engraved a print called the *carriers*, from Wouvermans. Filleul alſo engraved from the ſame picture.

ALBERT FLAMEN.

Flouriſhed, [illegible]

This artiſt, a native, I believe of Flanders, flouriſhed towards the concluſion of the ſixteenth century. He was a painter of ſome eſtimation, and excelled in landſcapes, birds, fiſhes, &c. but he is more generally known as an engraver, from the number of very excellent etchings we have by his hand, which, though ſlight, are exceedingly fine and maſterly. I ſhall mention the following:

A ſet of *views*, length-ways, ornamented with ſmall figures, executed in a pretty ſtyle: one eſpecially ſtrikes me as excellent, which repreſents an *encampment at the end of the Fauxbourg St. Victor, by the ſide of the Horſe-walk.*

A ſet of twelve plates, repreſenting *fiſh of all ſorts, with landſcape backgrounds, and ſea-ports*, &c.

See his mark, compoſed of an A. and a B. joined together, which he ſometimes uſed, when he did not ſign his name at length, on the plate at the end of the volume.

A. C. FLEISCHMANN.

Flouriſhed, 1626.

A very indifferent artiſt, who engraved ſeveral of the heads for a work, intitled, *Icones Bibliopolarum et Typographorum*, publiſhed at Nuremberg and Altdorf, 1626.

T. F. FLEISHBERGER.

Flouriſhed, 1660.

This engraver, who worked for the bookſellers, was apparently a German, and reſided at Nuremberg. He executed his plates with the graver only, in a ſtiff, heavy ſtyle, without taſte or correctneſs of outline. By him I have ſeen an ornamental frontiſpiece, with figures, for *Gregorii Horſti opera Medica*, printed at Nuremberg, A. D. 1660, in folio. To this work is alſo prefixed the portrait of *Horſtius*, a three quartered figure in folio.

HENRY FLETCHER.

Flouriſhed, 1729.

An artiſt, who reſided, I believe, at London, where he engraved ſeveral

portraits for the bookſellers, and a print of *Bathſheba*, with her female attendants, at the bath, from Sebaſtian Conca: a print, however, that does him no great credit as an artiſt.

A. FLETCHER.

Flouriſhed,

An engraver ſays Baſan, of this century, by whom we have ſeveral views of *Rome*, from Canaletti.

PETER FLEUNER.

Flouriſhed, 1549.

An ancient engraver on wood, by whom we have a very ſpirited print, executed in a bold, free ſtyle. It is an emblematical ſubject, and apparently repreſents the *proceſſion of Gluttony*. On a ſtone at the bottom his name is ſigned at length, with the date, 1549.

NICHOLAS WILLIAM DE LA FLEUR.

Flouriſhed, 1639.

This artiſt was a native of Lorrain, but he reſided chiefly at Rome, where he engraved a *book of flowers*, conſiſting of twelve ſmall plates, with a title, on which is repreſented his portrait ſurrounded with flowers.

JOHN CHARLES FLIPART.

Flouriſhed, 1720.

He was a native of France, and reſided at Paris, where he engraved the *Virgin and Child*, from Raphael, a ſmall upright plate, for the Crozat collection. *Chriſt praying in the garden*, the ſame, from the ſame painter, and for the ſame collection. Theſe are neatly finiſhed with the graver; but they want effect, and correctneſs of outline.

JOHN JAMES FLIPART.

Flouriſhed, 1760.

Of the ſame family with the preceding artiſt. He reſided at Paris, where he engraved a large number of plates; among the reſt, *a holy family* from Julio Romano, a middling ſized upright plate, for the Dreſden Collection. *Venus and Æneas*,, the ſame, from Natoire. A *tempeſt*, from Vernet, a large plate, length-ways. The *ſick man ſurrounded by his children*, the ſame, from Greuſe, &c.

PETER FLODING.

Flouriſhed, 1760.

A Swediſh engraver, by whom we have an allegorical ſubject, repreſenting the *king of Sweden, as the protector of religion, the laws, the arts, and the ſciences*, a large upright plate in an oval, from Cochin. He alſo engraved from Boucher and other maſters.

ISAAC FLORE.

Flouriſhed,

An engraver, according to Florent le Comte, of *ornamental plates* for goldſmiths and jewellers, &c.

JOHN FLORIMUS.

Flouriſhed,

According to Florent le Comte, this artiſt was an engraver of portraits. I have ſeen by him a frontiſpiece to a collection of *antique heads*. It conſiſts of ſeveral figures; and is executed entirely with the graver, in a neat, dry ſtyle.

FRANCIS FLORIS.

Born, 1520. Died, 1570.

This artiſt was a native of Antwerp, and followed the profeſſion of a ſtatuary, till he was twenty years of age; when preferring painting, he entered the ſchool of Lambert Lombard, whoſe manner he imitated very perfectly. He afterwards went to Italy, and completed his ſtudies from the works of the moſt eminent maſters. The great progreſs he made in hiſtorical painting, at his return procured him much employment; and his countrymen complimented him with the flattering appellation of *the Flemiſh Raphael*. He got much money, and might have rendered his acquaintance more worthy of the attention of the great, had he not debaſed himſelf by frequent drunkenneſs. He died 1570, aged 50. We have ſome few etchings by him, which, though ſlight, are very bold and ſpirited; and the extremities are marked with a maſterly hand. Among the reſt is a middling ſized plate, length-ways, repreſenting *Victory ſtanding by a figure, ſurrounded with warriors in chains:* It is dated 1552.

A. DE FLOS.

Flouriſhed, 1760.

A modern engraver, who, according to Baſan, reſided in Holland. By him we have a *landſcape*, and a *view of a ſea-port*, both large plates length-ways, from Bergham. He alſo engraved from Teniers and other maſters.

CLAUDE DU FLOS.

Flouriſhed, 1710.

This ingenious artiſt was a native of France. I know not under what maſter he ſtudied; but the works of Poilly and Edelinck ſeem to have been the ſources from which he formed his taſte. He worked chiefly with the graver, and occaſionally with the point. He had great command of the former inſtrument; and his prints are neat and well finiſhed, but rather cold and ſilvery. He underſtood the human figure very well, though the extremities are very often rather heavy. Baſan, who publiſhed his Dictionary

of engravers, 1567, mentions him, as having been dead about four years. We have engraved by this artiſt,

Chriſt with the two diſciples at Emmaus, a large plate, length-ways, for the Crozat collection.

The *woman taken in adultery*, the ſame, from Nicholas Colombel. Part of this plate is etched, and it makes a companion to the *anointing of the feet of Chriſt by Mary Magdalen*, engraved by Nicholas Doſſier.

The *entombing of Chriſt*, a middling ſized plate, length-ways, from Pietro Perrugino, for the Crozat collection.

St. Michael and the Devil, a middling ſized upright plate, from Raphael, for the ſame collection.

Love ſtung by a bee, a large upright oval print, from Anthony Coypel, companion to *Zephyrus and Flora*, engraved by Picart.

St. Cecilia, a middling ſized upright plate, from P. Mignard. This plate is engraved in a very ſingular taſte: the drapery and back-ground are executed in a bold, free manner; and the fleſh of the ſaint, and a naked cherub, who ſtands before her, is finiſhed in a neat ſtyle, with dots only. The drawing is good, and the effect is by no means unpleaſing.

PAUL FLYNT.

Flouriſhed,

According to M. Heineken, he was an engraver; and he ſometimes named himſelf Paul de Nuremberg. His works are not ſpecified.

F O.

Flouriſhed, 1551.

This artiſt, a Swiſs by nation, ſays Papillon, was an excellent engraver in wood, and contemporary with the famous Holbein. He ornamented with prints the books, which Conrad Geſner, the phyſician of Zurick in Switzerland, wrote in Latin, upon animals of all kinds. He alſo engraved the *coins and medals of the Roman emperors*, publiſhed by Geſner, in folio, 1559; and ſeveral other works of conſequence. Papillon, who certainly was a good judge, with reſpect to the execution of theſe prints, ſpeaks very highly of them, and aſſures us, that Fo was an artiſt of great ability.

MARCELLO FOGELINO.

Flouriſhed,

An old Italian maſter (who was probably of the ſchool of Marc Antonio) by whom, according to M. Heineken, we have ſome prints, marked with his name; but the ſubjects are not ſpecified.

SIMON FOKKE.

Flouriſhed, 1744.

A modern engraver, who reſided at Amſterdam. A great part of his employment

ployment was for the bookſellers. Small portraits and vignettes he performed neatly and tolerably well; but when he went out of that line, and undertook large hiſtorical plates, he failed very conſiderably. We have by this artiſt part of the portraits for a work in quarto, entitled, *Portraits Hiſtoriques des Hommes illuſtrees de Denmark*, publiſhed 1746. The *prodigal ſon*, from Spagnoletto, a middling ſized upright plate. *Jacob keeping the ſheep of Laban*, the ſame from the ſame, for the collection of prints from the Dreſden gallery. A variety of Vignettes and other ſubjects, as well from his own compoſitions, as from thoſe of other maſters, as Picart, Trooſt, De Beyer, &c.

JACOB FOLKMA.

Flouriſhed, 1746.

This artiſt, who, as Baſan informs us, was a native of Holland, engraved ſmall portraits and vignettes for books, in which he ſucceeded tolerably well. We have alſo ſome few hiſtorical ſubjects by him; but they are not equal to his other works. Several of the portraits of the *illuſtrious men of Denmark*, publiſhed 1746, are by him. He alſo engraved a variety of other *portraits*, *book-plates*, &c. and the *martyrdom of St. Peter and St. Paul*, a large upright plate, arched at the top, from Nicholo dell'Abbate, for the Dreſden collection.

FONBONE.

Flouriſhed, 1715.

This artiſt, a man of no very ſuperior abilities, was a native of France. He engraved, among a variety of other ſubjects, part of the plates for the large folio publication of the *views of Verſailles*, &c.

GIACOMO BATISTA FONTANA.

Flouriſhed, 1573.

This artiſt, a native of Verona, deſigned as well as engraved. We have ſeveral prints by his hand. They are ſlight etchings, by no means correctly drawn; yet in the execution we ſee ſome appearance of the hand of the maſter. I ſhall mention the following:

Several ſubjects from *Virgil's Æneid*, middling ſized plates, length-ways, from his own compoſitions.

The *battle of Cadora, between the imperial troops and the Venetians*, a middling ſized plate, length-ways, from Titian.

The *martyrdom of a Saint in a foreſt*, a middling ſized upright plate. Martin Rota and Le Febre both engraved from this picture. Papillon, miſtaking Marolles and Le Comte, ſays, that this ſubject was engraved by this artiſt on wood; when nothing can be more contrary to truth.

GIULIO FONTANA, who, according to Le Comte, was of Verona, and probably, if that be true, of the ſame family with the preceding artiſt. He is alſo ſaid to have engraved ſeveral plates.

DOMINICO MARIA FONTANA.

Born, 1673. Died,

This artiſt was born at Parma, and learned the art of drawing in the ſchool of Bologna. He engraved a great number of prints, which, according to profeſſor Chriſt, he marked with the initials D. F. This matter is at leaſt doubtful. Le Comte and others have confounded this artiſt with Domenico Fontana, the famous architect.

VERONICA FONTANA, daughter to the above artiſt, learned the art of deſign from her father and Elizabeth Sirani. She engraved very neatly ſmall portraits in wood.

CÆSAR FONTANA.

Flouriſhed,

This artiſt is mentioned by Florent le Comte as an engraver, who excelled in the execution of *funeral proceſſions*, *cavalcades*, &c.

GERARDO FONTANA is inſerted in the liſt of engravers, at the end of the Abecedario; but his works are not ſpecified.

E. FONTAIN.

Flouriſhed, 1681.

An obſcure and indifferent engraver on wood, a native, as it ſhould ſeem, of France, by whom, among other ſmall ſubjects, we have the *figure of Chriſt, ſtanding upon a pillar*, under which is written, *Sauveur du Monde aves pities de nous*: In Engliſh, "Saviour of the world, have mercy upon us." It is marked *E. Fontaine ſculpſit, anno* 1631.

M. D. FONTANIEU.

Flouriſhed, 1760.

This gentleman, a lover of the arts, was a native of France, and for his amuſement made ſeveral ſmall etchings of animals, &c.

FRANCESCO FONTEBASSO.

Flouriſhed,

He was born at Venice, about the beginning of the preſent century; and after having learned the firſt principles of painting at Rome, he perfected himſelf in colouring under Sebaſtian Ricci, he etched

A ſet of ſeven *whimſical ſubjects* from his own compoſitions, middling ſized plates, length-ways.

The *Virgin appearing to St. Gregory, who is offering up his prayers for the delivery of ſouls from Purgatory*, a middling ſized upright plate, from Sebaſtian Ricci. He alſo etched ſeveral other ſubjects, from the ſame maſter.

LE COMTE DE FORBIN.

Flouriſhed, 1760.

By this gentleman, who, according to Baſan, was a lover of the arts, we have ſeveral ſmall etchings; but the ſubjects are not ſpecified.

M. FORD.

Flouriſhed, 1760.

A modern engraver in mezzotinto, by whom we have ſeveral portraits; among others, that of the *earl of Harrington*; alſo of *Henry Singleton, Chief Juſtice of the common pleas in Ireland*, half ſheet prints.

LE FORE.

Flouriſhed,

The name of an obſcure engraver, affixed to the following portraits: *Henry de Mauſſes*, and *Nicolaus de Netz. Epiſc. Aurelianenſis*, &c.

FORNACERYS. See FOURNIER.

J. P. FORNAVERT.

Flouriſhed,

This artiſt worked, I believe, chiefly, if not entirely, for the bookſellers. He executed his plates with the graver only, in a ſtiff, formal ſtyle, very neatly, but without any taſte; and the outlines of his figures are exceedingly incorrect. I have before me a ſmall folio frontiſpiece to a book of devotion: it repreſents *Moſes and Aaron, with the four Evangeliſts*.

DAVID ANTONIO FOSSATO.

Flouriſhed,

A modern Italian artiſt. He flouriſhed, according to Baſan, towards the beginning of this century. By him we have a ſet of *landſcapes*, from Marco Ricci.

DE LA FOSSE.

Flouriſhed, 1760.

A modern French engraver of no great note, who reſided at Paris, where he engraved ſeveral portraits after Carmontel; among the reſt,

The *Calas family*, a middling ſized plate, length-ways.

A variety of ſmall book-plates, as part of thoſe for the laſt edition of *Fontaine's Fables*, and for *Ovid's Metamorphoſes*, &c.

MOSES FOUVARD.

Flouriſhed, 1690.

He was a native of France, and one of the artiſts employed by Beaulieu

to

to engrave the plates for the *ſieges, towns, conqueſts, combats, and other military expeditions*, during the reign of Louis XIII. and XIV.

JAMES FOUQUIERES.

Born, 1580. Died, 1659.

This artiſt was born at Antwerp, and received his chief inſtructions in the art of painting from Velvet Brughel. He applied himſelf to the ſtudy of landſcapes, and went to Italy to improve himſelf in colouring; and ſucceeded ſo happily, that his works are ſaid to be nearly equal to thoſe of Titian. He reſided much in France; and being honoured by the king with the title of chevalier, he was ſo puffed up with pride and vanity, that he was called, by way of ridicule, Baron de Fouquieres. He is ſaid to have thought it beneath him to work, but in a full dreſs with a bag and ſword. He died at Paris in very low circumſtances, A. D. 1659. We have etched by him ſeveral ſmall *landſcapes*, from his own deſigns.

N. DU FOUR.

Flouriſhed, 1760.

A modern French engraver, by whom, among other things, we have ſeveral ſmall *views*, after Veirotter, &c.

PETER FOURDRINIERE.

Flouriſhed, 1740.

He was, if I miſtake not, a native of France; but he reſided at London, where he died a few years ſince. He was one of thoſe induſtrious men, whoſe labours were chiefly confined to the embelliſhment of books, plays, and pamphlets. It was a happy circumſtance for the artiſts of this claſs, that the taſte of their employers was not more refined, otherwiſe they would, without doubt, have conſidered the engravings as a diſgrace, rather than an ornament, to any creditable publication. The beſt works of Fourdriniere are his large *architectal plates*, which are often very neatly and carefully executed; but without the leaſt taſte. Some of theſe may be found in a large folio volume, entitled the *Villas of the Ancients*, illuſtrated by Robert Caſtel, and printed in London, 1728. He alſo engraved part of the plates of the *plans and elevations, &c. of Haughton Hall*, in Norfolk, publiſhed by J. Ware, A. D. 1735.

ISAYE FOURNIER.

Flouriſhed,

This artiſt, who is alſo called Fornaceriis, was painter to king Henry IV. of France. Florent le Comte informs us, that he engraved ſeveral plates; but has not ſpecified the ſubjects, probably portraits. To the head of *Camillus B.* (Paulus V.) the name "Fornageris" is affixed; perhaps a corruption of the name Fornaceriis, which was given to him.

FOURNIER.

Flouriſhed,

A much more modern artiſt than the foregoing; but a man of no great note. His works are chiefly executed with the graver, in a cold, ſlight ſtyle, and very poorly drawn. Part of the plates for a ſet of prints, entitled, *Les Tableaux de la Penitence*, a ſmall folio volume, are by him.

JACOB DE FORNAZERIS.

Flouriſhed, 1615.

This artiſt, who, I believe, was a native of France, and reſided at Lyons, appears to have worked chiefly for the bookſellers; but in a ſtyle far ſuperior to the generality of engravers of that claſs. We have a variety of frontiſpieces by him, which he uſually ornamented with ſmall hiſtorical figures, deſigned in a pretty manner, and with a tolerable degree of correctneſs. He executed his plates entirely with the graver, very neatly, but in a formal, ſtiff ſtyle, excepting which fault, his prints, generally ſpeaking, poſſeſs great merit. Among many others, the following frontiſpieces are by him:

To the *Commentaries of I. Fernandus*, in folio, publiſhed at Lyons, 1622.
To the *Tabula Chronographica*, Lugduni, 1616, in folio.
To the *Praxis Fori Pœnitentialis*, Lugduni, 1616, the ſame.
To the *Biblia Sacra* in quarto, Lugduni, 1606.
To the *Biblia Sacra* in folio, 1609.

J. FOUTIN.

Flouriſhed, 1619.

By this artiſt, who was probably a goldſmith, we have a ſet of engravings, by no means well executed, repreſenting *ornamental foliage, with groteſque heads, figures*, &c. He ſigns his name, *J. Foutin, a Chaſteaudun*; and they are dated 1619.

HONORE FRAGONARD.

Flouriſhed, 1760.

A modern artiſt, and native of France. According to Baſan, he was a painter. For his improvement he went to Italy, where he engraved ſeveral prints from the pictures of the great maſters. On his return to Paris (where he reſided at the time Baſan wrote his Dictionary) he etched ſeveral plates from his own compoſitions; but the ſubjects are not ſpecified.

D. FRANCESCHINI.

Flouriſhed, 1725.

A modern Italian artiſt, by whom we have a ſlight and indifferent etching of *L'Anfiteatro Flavio*, or the Ampitheatre of Flavius, in folio, dated 1725.

VICENZIO FRANCESCHINI.

Flouriſhed, 1748.

A modern Italian artiſt, and probably of the ſame family with D. Franceſchini, mentioned in the former article. He engraved part of the plates of portraits for the *Muſeo Fiorentino*, publiſhed 1748. He ſometimes ſubſtituted the initials of his name only, in this manner, V. F.

FRANCESCO MARIA FRANCIA. See RAIBOLINI.

ADAM OF FRANCKFORT. See ELSHEIMER.

HANS, or JOHN FRANCK.

Flouriſhed, 1666.

This artiſt reſided at Nuremberg, and was probably a native of that place. We have many prints, which were engraved by him, principally portraits, in which line he appears to have been greatly employed. Several of thoſe in *Priorata Hiſt. Leop.* are by him. He alſo engraved part of a ſet of the *fountains*, which are in and about Rome, conjointly with Suſan Sandrart, A. Zelt, and J. Meyer.

BAPTISTA FRANCKALS.

Flouriſhed,

An artiſt, whoſe excellence, according to Le Comte, conſiſted in engraving *tournaments, theatrical ſcenes, and magnificent decorations.*

BAPTISTA FRANCO.

Born, 1498. Died, 1561.

This celebrated artiſt was born at Venice, where he learned the firſt principles of deſign. He afterwards went to Rome, and particularly attached himſelf to the ſtudy of the works of Michael Angelo Buonaroti. The improvement he made in the art of drawing the human figure was ſuch, as acquired him a very conſiderable ſhare of reputation. The correctneſs of his outlines, and the ſcientific manner in which he marked the appearance of the muſcles, is highly commended; but his colouring by no means equalled the other merits, which as an artiſt he poſſeſſed: his pictures are ſaid to be hard and dark, and without harmony. The ſenſibility of this imperfection was perhaps the cauſe, that he applied himſelf ſo much to deſigning and engraving. From whom he learned the practice of theſe arts is uncertain: ſome have ſaid in the ſchool of Marc Antonio Raimondi; and indeed there is no ſmall reſemblance between the mechanical part of the execution of the plates of Baptiſta Franco, and of thoſe of Julio Bonoſona, who was, without doubt, the ſcholar of that excellent maſter. Franco worked chiefly, if not entirely, with the graver; yet many of his prints have the appearance of etchings. They are very freely performed, in a ſlight, but agreeable ſtyle.

The

The lights upon the ſingle figures are broad and maſſy; but in his larger compoſitions they are too much ſcattered; and there is a great want of depth of ſhadow, to relieve the objects repreſented as cloſe to the eye, from thoſe which ſhould recede from it. His compoſitions in general, however, are well conceived. His figures are often grand, and conſtantly well varied and contraſted with no ſmall degree of taſte. The heads perhaps are ſometimes rather too ſmall; but they are well drawn and finely characteriſed, and the other extremities are marked in a maſterly manner.

He died 1561, aged 63. He uſually marked his plates in this manner, B. F. V. F. that is *Baptiſta Francus Venetus fecit.*

I ſhall mention the following only by this maſter:

Abraham's ſacrifice, a middling-ſized plate, length-ways, from a compoſition of his own.

Abraham meeting Melchizedek, the ſame. To this plate he ſigns his name at length, BAPTISTA FRANCO FECIT.

Moſes ſtriking the rock, the ſame.

Adoration of the ſhepherds; in the clouds are ſix angels ſeated, a middling ſized upright plate, the ſame.

Chriſt diſputing with the learned men in the temple, a middling ſized plate, length-ways, the ſame.

The *diſciples putting the body of Chriſt into the tomb*, a ſmall plate length-ways, the ſame.

The *donation made to the church by the emperor Conſtantine*, a large plate, length-ways, from Raphael.

A *Bacchanalian ſubject*, a large plate length-ways, from Julio Romano.

The *deluge*, a middling-ſized plate, length-ways, from Polydore.

The *cyclops at their forge*, a large plate length-ways, from his own compoſition, &c.

GIACOMO FRANCO.

Flouriſhed, 1590.

This artiſt was born at Venice, and was probably of the ſame family with Baptiſta Franco, mentioned in the preceding article. He adopted a bold free ſtyle of engraving, much reſembling that of Agoſtino Carracci, with whom he was contemporary. He drew well, and marked the heads and other extremities of his figures in a very maſterly manner. Among other valuable prints by the hand of this eſtimable artiſt are the following:

Part of the plates for an edition, in quarto, of *Taſſo's Jeruſalem Delivered.* The reſt were executed by Agoſtino Carracci. They are from the deſigns of Bernard Caſtelli, and were publiſhed at Genoa, 1590.

Habiti delle donne Venetiane, publiſhed 1626.

A collection of *portraits* of the great men, dated 1596.

A *crucifixion*, a ſmall plate lenthways, marked "Giacomo Francha. f."

He alſo engraved from Baptiſta Franco and other maſters.

J. C. FRANCOIS.

Flouriſhed, 1760.

A modern French artiſt, who reſided at Paris, where he engraved ſeveral

plates, from Boucher, Parocel, Pierre and other maſters, in a manner repreſenting *drawings made in crayons*, which is performed by two or more copper-plates, according to the number of tints required. He alſo engraved with ſtrokes, ſeveral ſmall portraits; among others that of *comte de St. Florentin*.

J. DE FRANSSIERES.

Flouriſhed, 1714.

A modern engraver of no great merit, by whom, among other things, we have ſome plates of Turkiſh habits. The whole ſet was publiſhed at Paris, A. D. 1714, by M. de Ferriol; the reſt were engraved by Hureſſard and Baſan.

FREMONT.

Flouriſhed,

A name inſcribed upon ſome portraits, which ſignifies them to have been drawn from perſons confined in the Fleet Priſon, London, about the year 1730. Among others, *as non common Groves*, a quarto print, is ſigned *Fremont*.

GEORGE FRENTZEL.

Flouriſhed, 1600.

This engraver was a native of Germany, born at Ingolſtadt. He was, according to profeſſor Chriſt, a very famous artiſt in his time. The prints which he engraved are marked with a G. and an F. joined together, in the manner expreſſed upon the plate at the end of the volume.

CHARLES DU FRESNE.

Flouriſhed, 1680.

This gentleman, a native of France, was a great lover of the arts, and a man of letters. For his amuſement he engraved ſeveral prints; and among others, according to Baſan,

The *interview between S. Nil, and the emperor Otho III.* a large plate, length-ways, from Dominichino.

AGNES FREY.

Flouriſhed, 1510.

She was the wife of Albert Durer, and, according to the report of ſeveral authors, engraved alſo, uſing a mark or cypher ſomething reſembling two A's. joined together, in the manner expreſſed upon the plate at the end of the volume. The wife of Albert Durer, according to the hiſtory which is given of her, had not patience enough, one would think, to become an engraver. And, with reſpect to the mark itſelf, it is exceedingly uncertain to whom it might properly belong; unleſs it ſhould, as ſome have ſuppoſed, denote Philip Adlar Patricius, of whom we have ſpoken before. This point however muſt be left to the determination of the curious; but I cannot conceive

ceive that there is the leaſt good foundation for attributing it to Agnes Frey, admitting ſhe really was the wife of Albert Durer, and did alſo engrave.

Jacob ~~JOHN JAMES~~ FREY.

Flouriſhed, 1730.

This admirable engraver was a native of Switzerland. Poſſeſſed of great genius, with every requiſite to form the artiſt, he purſued his ſtudies ſucceſsfully; and having the good fortune of being placed in the ſchool of Carlo Maratti, and working under his immediate inſpection, with Robert van Audenarde his fellow diſciple, it is no wonder he made ſuch haſty ſtrides towards perfection; eſpecially as his rival was alſo a man of great ability. Frey drew with much taſte, and carefully attended to the effect and harmony of his engravings. To produce which, he very judiciouſly executed the fleſh in a more ſoft and delicate ſtyle than his draperies; and kept his diſtances properly covered, in order to relieve and bring forward the principal objects of the compoſition. He etched with great ſpirit and freedom, and worked over the etching with the graver with great firmneſs and facility. In ſhort, his beſt prints are juſtly held in the higheſt eſtimation, as being admirable tranſcripts of the pictures he copied. If we may venture to blame him at all, it will be for the ſameneſs of ſtyle, which appears in all his prints, though they are engraved from a great variety of maſters. He was eſtabliſhed at Rome, where he died ſome years ſince. Among his moſt eſteemed works, the following may be numbered:

A *holy family*, a middling-ſized upright plate, copied exactly from that which Gerard Edelink engraved after Raphael.

Aurora with the Hours dancing before the chariot of the Sun, a large plate, length-ways, from Guido. Audenaerd, Paſcalini, and others, alſo engraved from this picture.

Bacchus conſoling Ariadne, after the departure of Theſeus, companion to the former, from the ſame.

The *communion of St. Jerom*, a large upright plate, from Dominichino. Cæſar Teſta, and Farjat, alſo engraved from this picture.

The *adoration of the ſhepherds*, a large upright plate, from Sebaſtian Conca.

A *ſaint kneeling, and an angel ſhowing him a picture of the Virgin and Child*, with this inſcription: *In conſpectu Angelorum pſalmam tibi*, a middling ſized upright plate, from Carlo Maratti.

The *Virgin giving the ſcapular to St. Simon Stock*, a large upright plate, arched at the top, from Sebaſtian Conca.

St. Francis de Paul, reſtoring ſight to a child, a large upright plate from Bonaventura Lamberti.

An *emblematical ſubject*, where ſome eccleſiaſtics are repreſented as aſcending into the clouds, a large upright plate, from Andrea Sacchi.

St. Charles Borromee cauſing a proceſſion to be made, to obtain from Heaven the ceſſation of the plague, a large upright plate from Pietro de Cortona.

A *repoſe, where Joſeph is preſenting cherries to the infant Chriſt*, a middling ſized upright plate, from Carlo Maratti.

St. Andrew kneeling before the croſs, previous to his martyrdom, a middling ſized plate, length-ways, from the ſame.

The

The *four cardinal virtues*, namely, *Fortitude*, *Prudence*, *Temperance*, and *Juſtice*, commonly called the four angels, from Dominichino, four large upright plates.

He alſo engraved from Guercino, Baleſtra, Pietro Bianchi, and other maſters.

GIOVANNI GIROLAMO FREZZA.

Flouriſhed, 1700.

This artiſt, a native of Italy, was an engraver of ſome note, and reſided at Rome. He etched his plates very carefully, and finiſhed them much with the graver, in a neat ſtyle; but without any force of colouring, or boldneſs of execution. His drawing, though not very incorrect, is nevertheleſs heavy; and the extremities of his figures in general, are poorly marked. We have by his hand,

The firſt and ſecond plates for the Crozat collection, one repreſenting *Venus*, the other *Pallas*, from antique paintings.

The *Veroſpian gallery*, conſiſting of ſeventeen folio plates, including the title; theſe were publiſhed at Rome, 1704.

The *twelve months*, middling ſized plates, length-ways, from Carlo Maratti. I. B. de Poilly engraved the ſame ſubjects.

The *judgment of Paris*, a middling ſized plate, length-ways, from the ſame.

He alſo engraved from Dominichino, Rubens, and other maſters.

JAMES ANDRE FRIEDRICH.

Flouriſhed, 1760.

A modern engraver, and native of Germany, by whoſe hand we have ſeveral prints; among others, ſeveral *huſſars and other ſoldiers on horſeback*, after Rugendas.

LOUIS FRIG.

Flouriſhed,

An ancient engraver on wood, by whom we have the *plan of the town of Zuric*, in the coſmography of Munſter. His mark, according to profeſſor Chriſt, was an L. and an F. joined together, in the manner repreſented upon the plate at the end of the volume.

FRIQUET DE VAUROSE.

Flouriſhed,

This artiſt was a painter, the diſciple of Sebaſtian Bourdon. He engraved ſeveral prints after the deſigns of his maſter.

JOHN VREDEMAN FRISIUS.

Flouriſhed, 1563.

By this engraver, who was, I believe, a native of Holland, we have a book

of monuments, &c. entitled *Cænotaphiorum, tumulorum, & Mortuorum Monumentorum*, publiſhed 1563, by Jerom Cock: they are etched, and retouched with the graver in a coarſe, heavy ſtyle.

JOHN EILLART FRISIUS.

Flouriſhed,

This engraver was probably of the ſame family with the foregoing. His labours ſeem to have been chiefly confined to the bookſellers. He engraved ſeveral portraits; and among the reſt that of a *prince of Naſſau*.

SIMON FRISIUS.

Flouriſhed, 1640.

This artiſt was a native of Holland, and very probably related to the engravers mentioned in the two preceding articles; but he was greatly ſuperior to either. Simon Friſius was a man of no mean talents; he handled the point with great taſte and facility; his etchings, though uſually very ſlight, are nevertheleſs free, broad, and maſterly. The ſmall figures, which he frequently inſerted into his views and landſcapes, are executed in a very agreeable manner. The following are his chief works:

A ſet of *heads*, ſmall upright plates, repreſenting *female ſaints*, *the ſibyls*, &c. He adds the word *fecit*, to his name; hence it is probable, that he engraved them from his own deſigns.

A large collection of *views*, ſmall plates, length-ways, from Matthew Bril, entitled *Topographia Variorum Regionum*, date 1651.

Several *portraits* after Henry Hondius.

A ſet of *birds and butterflies*, twelve ſmall prints, length-ways, from Marc Gerard, dated 1610.

He alſo engraved from A. Bloemart and other maſters.

Sometimes he omitted to ſign his name at length, and ſubſtituted the initials, S. F.

CHRISTIAN FRITZSCH.

Flouriſhed,

A native of Hamburg. He was an engraver of portraits, and worked probably for the bookſellers only. This name is affixed to the following portraits: *John duke of Marlborough*, a ſmall octavo print. *Benedictus XIV. Pont. Max.*

CHRISTIAN FRITZSCH, ſon to the above artiſt, was alſo an engraver.

JOHN FROSNE.

Flouriſhed, 1654.

This engraver was a native of France, and reſided, I believe, at Paris. He was a man of moderate abilities as an artiſt. His beſt works are in the portrait line. He ſeems to have imitated the ſtyle of Nanteuil; and, in ſome

few

few inſtances, not without a tolerable ſhare of ſucceſs. He engraved, among other things, part of the large *ornamental plates* in folio, for the Collection of Views, &c. by S. de Beaulieu; alſo the following portraits: *Louis de Lorraine, duc de Joyeuſe*; *Henry D'Orleans, duc De Longueville*; *Nicholas Potier*; *M. Dreux D'Aubray*, &c.

FROYEN.

Flouriſhed,

A very obſcure and indifferent engraver. His name is affixed to a ſmall print, repreſenting the *head of our Saviour*, executed entirely with the graver.

PHILIP FRUYTIERS.

Flouriſhed,

This artiſt was a native of Antwerp. He was firſt inſtructed in oil painting: but he afterwards preferred water colours, and excelled greatly in miniature, His works are chiefly *portraits* and *converſations*, which he executed in a very maſterly ſtyle. Rubens was ſo pleaſed with his performances, that he, with his family, ſat to him; and the picture which he produced on this occaſion, was conſidered as his maſter-piece. According to Baſan, he etched ſeveral plates; but the ſubjects are not ſpecified.

THOMAS FRYE.

Flouriſhed, 1740.

This ingenious artiſt was a portrait painter of ſome eminence. He reſided in London, where he drew and engraved in mezzotinto, a ſet of heads as large as life. Among them are the following: *His preſent majeſty*; *the queen*; *his own portrait*; the celebrated *Miſs Pond*, &c. large upright plates.

ADAM FUCHS.

Flouriſhed, 1543.

An ancient German engraver, who worked both on copper and on wood. To him are attributed thoſe prints, dated 1543, or about that time, which are marked with an A. and an F. joined together in a kind of cypher, as repreſented on the plate at the end of the volume. I have ſeen a ſmall upright etching, repreſenting the *flight into Egypt*, with this mark; but it apparently belongs to another maſter: for Fuchs, I believe, worked entirely with the graver, when he engraved on copper.

SEBASTIAN FURCK, or FULCARUS.

Flouriſhed, 1720.

This engraver appears, ſays profeſſor Chriſt, to have been born at Goſlar in Germany, as the name of that town is inſerted upon ſeveral of his prints. He went to Italy, and worked at Rome, as early as 1612, if it can be proved, that Furck and Fulcarus were one and the ſame artiſt, which not only the mark,

mark, but the ſtyle of engraving, ſeems to prove ſufficiently. From 1620 to 1630, he is ſaid to have reſided at Franckfort upon the Maine, and other neighbouring places. I do not recollect, that any of his engravings appeared after the year 1650; at which time a genealogical work, entitled *Arboretum Principis Auguſti*, was printed at Wolfenbuttel. This artiſt poſſeſſed great merit, and worked with the graver chiefly. However we have ſome few etchings by his hand. See the marks he frequently ſubſtituted upon his plates, when he omitted to ſign his name at length. The following prints are by him:

The portraits of the *Columna family*, and a variety of other portraits, apparently moſt of them for books.

An ornamental frontiſpiece for the works of *Gul. Fabricius*, a very ſpirited etching, and dated 1646; to this he ſigns his name *S. Furck, f.*

The *laſt judgment*, from Michael Angelo Buonarota, a very ſmall upright plate. On the tomb-ſtone, at the left hand corner, is the cypher in capitals; and underneath it is written, *Sebaſtian Fulcarus reinciditque*, which was not added till after he had retouched the plate.

St. Sebaſtian, a half figure, a middling ſized plate, length-ways.

He alſo engraved from Titian, and ſeveral other maſters.

JOHN FULLER.

Born, Died, 1676.

He was born in England, but reſided much in France, where he ſtudied under Perrier. He profeſſed hiſtorical painting; but never arrived at any great degree of perfection. His drawing is, however, much commended for its correctneſs; and he is ſaid to have underſtood the anatomical markings of the figure exceedingly well. His pictures are held in no great eſtimation. We have etched by him a ſet of prints, from his own deſigns, for the *Moral Emblems of Cæſar Ripa*, in quarto. They are very ſlight, incorrect performances, every way unworthy of the hand of an artiſt.

PETER FURNIUS.

Flouriſhed, 1570.

This artiſt was an excellent deſigner, and probably a painter. He was contemporary with the Sadelers and the Galles, who worked conſiderably from his deſigns. If we may judge by his ſtyle of engraving, it is probable he learned that art from his connection with them. He reſided at Antwerp; but whether he was actually a native of that city or not, I cannot diſcover. His compoſitions have generally much merit in them; though ſometimes they have an air of affectation, from the violent contraſt of his figures, and an attempt at the grand ſtyle, in which Michael Angelo alone ſucceeded ſo happily. He drew the human figure correctly; the heads have much character, and the other extremities are well marked. But from a want of proper knowledge in the diſtribution of the light and ſhadow, the effect of his compoſitions is confuſed and feeble. The following are executed by him in a ſlight ſtyle, entirely with the graver.

The *eſcape of Celia*, with ſeveral other ſubjects, taken from the Roman Hiſtory, marked " P. Furnius, fecit," ſmall plates, length-ways.

The *martyrdom of St. Felicia*, a middling ſized plate, length-ways, " P. " Furnius inventor et fec."

The *parable of the good Samaritan*, on ſix ſmall plates, length-ways.

He alſo engraved a variety of other ſubjects, as well from ſacred as prophane hiſtory. See the marks, which he frequently uſed himſelf, and which are often on prints compoſed by him, but engraved by other artiſts.

JOHN FYTT.

Flouriſhed, 1640.

This admirable artiſt was born at Antwerp, about the year 1625. The ſubjects which employed his pencil were all ſorts of animals, fruits, flowers, and landſcapes. He excelled greatly in theſe branches of the art; and his pictures are held in very high eſtimation. We have by him ſome very ſpirited, bold etchings, executed in a haſty manner. They are ſmall plates, length-ways, repreſenting *dogs and other animals*, marked Io. Fyt. and dated 1640.

G.

BALDASSARE GABBUGGIANI.

Flouriſhed, 1750.

ONE of thoſe modern Italian artiſts, who were employed to engrave the plates for the *Muſeo Fiorentino*, which was publiſhed at Florence in ten folio volumes.

BARTOLOMEO GAGLIARDI.

Born, 1555. Died, 1620.

This artiſt was born at Genoa. He was a painter of reputation, and by his hand we have ſeveral plates, both etched, and finiſhed with the graver; among others is a large *emblematical print*, length-ways, executed in a ſtyle greatly reſembling that of Cherubino Alberti, but not equal to the works of that maſter.

GAGNIERES. See GANIERES.

ROBERT GAILLARD.

Flouriſhed, 1760.

A modern French engraver, who reſided at Paris, by whom we have, among others, the following plates:

Jupiter and Caliſta, a middling ſized plate, length-ways, from Boucher.

Bacchants ſleeping, a middling ſized upright plate, from the ſame.

The portrait of the *queen of Sweden*, a middling ſized upright plate, from Lantinville.

PETER JOSEPH GAILLARD DE LONJUMEAU.

Flouriſhed, 1750.

This gentleman, a modern connoiſſeur and lover of the arts, took up the point for his amuſement; and we have ſeveral ſmall etchings by his hand of the *antiquities of Aix*. His portrait was engraved by Balechou, from a picture of J. B. Van Loo.

GIOVANNA BATISTA GALESTRUCCI.

Flouriſhed, 1657.

This artiſt was born at Florence, from whence he went to Rome, where

he reſided. He is ſpoken of as a painter, but is much better known as an engraver. We have ſeveral etchings by him, in a neat, correct, maſterly ſtyle, greatly reſembling that of Salvator Roſa. The chief of them are as follows:

Several ſets of *friezes and baſs reliefs*, from Polodoro Caravaggio.

A ſet of *antique gems*, with explanations, by Leonardo Agoſtino, in four volumes, quarto.

John Baptiſt beheaded in priſon, from Batiſta Ricci, &c.

PHILIP GALLE.

Born, 1537. Died, 1612.

The family of the Galles make a very conſpicuous figure in the hiſtory of engraving. By Philip Galle, conjointly with the Sadelers, the Wierixes, and the Collaerts, we have a prodigious number of ſmall hiſtorical prints, both ſacred and prophane, but eſpecially the former. The great object with theſe artiſts appears to have been, that of putting forth ſets of prints as haſtily as poſſible; therefore no pains were taken by them to improve the manner of engraving, which prevailed at that period. Hence we ſee the ſame ſtiff, formal ſtyle is diſcoverable in all of them, without any attempt to add taſte and freedom to correctneſs. Theſe haſty and numerous publications, however they might enrich the artiſts, evidently retarded the progreſs of the art: for, in any other point of view, it is not reaſonable to ſuppoſe, that it ſhould have remained ſtationary, as it were, ſo long, in the hands of ſo many men of great abilities.

Philip Galle, if not a native of Antwerp, reſided there, and carried on a very conſiderable commerce in prints. He was, as before obſerved, a man capable of improving the art; for he drew correctly, and handled the graver with ſufficient facility. His engravings are, in general, ſlight; and from the lights being too much diſperſed, the harmony and force of effect are much weakened, and too often entirely deſtroyed. We have by him,

Several ſets of prints from the *Old and New Teſtament*, after Martin Hemſkerck, Martin de Vos, Abraham Blockland, the elder Brughel, and other maſters; chiefly ſmall middling ſized plates, length-ways.

The *triumph of Death, Fame, and Honour*, a ſet of middling ſized plates, length-ways, from Martin Hemſkerck.

Divinarum nuptiorum conventa et acta, a ſet of twenty-eight ſmall plates, length-ways, dated 1580.

A ſet of prints, entitled, *Mediciæ Familiæ Geſtarum*, from John Straden, publiſhed 1583.

The *ſeven wonders of the world*; to which he has added the *ruins of the ampitheatre of Veſpaſian at Rome*, for the eighth, from Martin Hemſkerck, eight ſmall plates, length-ways.

A *book of deſigns for drawing*, in ſmall folio.

The *Trinity*, a very large upright plate, with many figures, from Martin de Vos, dated 1574. This, I conceive to be one of his beſt prints.

See his cypher, compoſed of a P. and a G. joined together, on the plate at the end of the volume.

THEODORE GALLE.

Flouriſhed, 1580.

He was the eldeſt ſon of Philip Galle, mentioned in the preceding article; and having learned from his father the firſt principles of the art of engraving, he went to Italy in order to improve himſelf, and reſided ſome time at Rome, where he ſtudied from the antique, and engraved from the works of ſeveral great maſters. He, however, ſtill continued too cloſely to imitate his father; and though his works were neater, and more finiſhed, in general, yet the ſame ſtiffneſs, and defects in the diſtribution of the light and ſhadow, appear in them. They are well drawn, and executed with the graver only. At his return to Antwerp, he commenced printſeller; and we find he was a very conſiderable publiſher. The following prints are by his hand:

The *life of St. Norbeti*, a ſet of ſmall upright plates, publiſhed at Antwerp.

The *life of Joſeph and the Virgin*, a ſet of twenty-eight ſmall upright plates.

CORNELIUS GALLE, the ELDER.

Flouriſhed, 1600.

He was the younger ſon of Philip Galle, and brother to Theodore Galle, mentioned in the preceding articles. He learned the art of engraving from his father, and imitated his ſtyle; till, following his brother's example, he went to Rome, where he reſided a conſiderable time, and there acquired that freedom, taſte, and correctneſs of drawing, which are found in his beſt works, and render them far more eſtimable, than thoſe of his father or his brother; though, like them, he worked entirely with the graver. He ſettled at Antwerp, upon his return from Italy, where he carried on a conſiderable commerce in prints. Among many others, the following engravings are by his hand:

The *life of John the Baptiſt*, a ſet of middling ſized plates, length-ways, from J. Straden.

The *life of the Virgin Mary*, the ſame, from the ſame maſter.

Part of the plates for the *Life of Chriſt*, after Martin de Vos, publiſhed by Collaert.

Theſe prints are in the ſtiff, formal ſtyle of his father, and were probably engraved at Antwerp, previouſly to his going to Rome.

Adam and Eve, a middling ſized upright plate, from J. B. Paggi.

Judith cutting off the head of Holophernes, a large upright plate, from Rubens.

The *Virgin Mary ſtanding in an arch, which is ornamented with flowers by ſeveral little cherubs*, a large upright plate, from the ſame maſter.

The *Virgin holding the infant Chriſt, to whom St. Bernard of Sienna offers a book, with a branch of laurel*, a ſmall upright plate, from Franceſco Vanni.

The *flight into Egypt*, a large upright plate, arched at the top, from J. B. Paggi.

A *crucifixion*, from Franceſco Vanni, a middling ſized upright plate.

St. Peter baptiſing St. Priſcia, a ſmall upright plate, from Civoli.

The *four fathers of the church*, a middling ſized plate, length-ways, from Rubens.

Rubens. The firſt impreſſions of this plate are before the work was enlarged, which is diſtinguiſhed by two black ſtrokes, one on each ſide.

Seneca in the bath, a middling ſized upright plate, from the ſame.

Venus bound, and Minerva chaſtiſing Cupid, a ſmall upright plate, from Agoſtino Carracci.

Venus kiſſing Cupid, a ſmall upright plate: Venus is a half figure only, from J. B. Paggi.

A *naked woman grinding colours*, a ſmall upright plate, from Rubens. The firſt impreſſions are without the French verſes, which were afterwards inſerted at the bottom of the plate.

A *repaſt*, with figures playing on Muſic, &c. a middling ſized plate, length-ways, without any painter's name.

Several excellent portraits: among them, that of *Rubens*, brother to P. Paul Rubens, by whom the picture was painted; alſo *Artus Walfort*, a ſmall upright plate, from Vandyck. *Charles I. of England* from N. V. Horſt, in quarto. *Henrietta Maria, queen to Charles I.* the ſame, from the ſame. He alſo engraved a variety of other ſubjects from different maſters.

CORNELIUS GALLE, the YOUNGER.

Flouriſhed, 1640.

He was the ſon of Cornelius Galle, mentioned in the preceding article. He learned the principles of drawing and engraving from his father, whoſe ſtyle he imitated; and though he certainly never equalled the beſt works of that artiſt, yet he produced ſeveral plates, which have much ſterling merit, and prove him to have been a man of genius. He worked entirely with the graver; and ſome of his portraits, which, I think, ſuperior to the reſt of his performances, are very clear, and executed with great freedom. His outlines are the moſt defective; for he did not underſtand the human figure. But whether this aroſe from his inattention to drawing, or the not having an opportunity of ſtudying in Italy, as his relations had done, I leave to the determination of the experienced collector. We have by him,

A *nativity, with the angel appearing to the ſhepherds*, a ſmall upright plate, from D. Teniers.

Venus ſuckling the loves, a ſmall upright plate, from Rubens.

The *deſcent from the croſs*, a middling ſized upright plate, from Diepenbeck.

The *hoſpitality of Bachus and Philemon towards Jupiter and Mercury*, a middling ſized plate, length-ways, from John van Hoeck.

The portrait of the *emperor Ferdinand III.* from Vandyck.

The portrait of *Mary of Auſtrich*, his conſort, the ſame.

The portrait of *Henriette of Lorraine*, the ſame.

The portrait of *John Meiſſens*, the painter, the ſame.

SEBALD GALLENDORFER.

Flouriſhed, 1494.

A very ancient engraver on wood, and apparently a native of Nuremberg. He

He was employed by Sebald Schreyer, in the year 1494, to ornament with prints a little book, written by Peter Danhaver, entitled, *Archetypus triumphantis Romæ.*

CLAUDE GALLIMARD.

Flouriſhed, 1780.

A modern engraver, who reſided at Rome. By him we have ſeveral plates from Sebaſtian Bourdon, I. F. de Troy, Subleyras, and other maſters. His engravings are ſlight and ſufficiently neat; but they poſſeſs no ſuperior degree of merit.

BERNARD GALLO.

Flouriſhed, 1559.

In the Abecedario we are told, that this artiſt flouriſhed about the middle of the ſixteenth century, when he engraved a ſet of hiſtorical prints from the Old Teſtament; another ſet of prints from the New Teſtament; and alſo a third ſet for the Metamorphoſes of Ovid, printed at Lyons, A. D. 1559. He uſually marked his engravings with the initials B. G.

JOHN GALSTOT.

Flouriſhed,

This artiſt is mentioned at the end of the Abecedario, as an engraver. He marked his plates, J. Gal. Nardois, F. The F. as uſual, ſtands for *fecit*. Dr. Monro has in his collection a *ſmall landſcape*, executed with ſome ſpirit, in which is badly repreſented Tobit, with the angel. The figures are below all criticiſm. It is marked Galtoth, N. F. However, they are apparently both the ſame artiſt, the name by miſtake being differently ſpelt.

JAMES GAMMON.

Flouriſhed, 1660.

A very indifferent engraver, who reſided, I believe, in London, about the year 1660, where he engraved a variety of portraits, in a ſtiff, taſteleſs ſtyle. Among them are the following: *Richard Cromwell*, a ſmall upright plate, in an oval. Sir *Toby Matthews*, the ſame. *Catherine* of *Braganza*, the ſame. *Maſcall the painter*, the ſame. As there is no painter's name affixed to theſe plates, we may ſuppoſe they were drawn by the engraver himſelf; and the miſerable ſtyle of the attitudes, will, I think, ſufficiently juſtify the opinion.

V. GAMPERLIN or GEMBERLIN.

Flouriſhed, 1510.

A very ancient engraver on wood, who reſided chiefly at Straſburg in Alſace, where he executed a ſet of twenty-two prints, for the *Life of our Saviour*, which was printed in that city by John Knobbouch, A. D. 1507.

Theſe

Theſe engravings are eight inches and a half high, by ſix inches wide. They are very neatly cut; but in a ſtiff ſtyle exceedingly incorrect, and taſteleſs; yet ſome few good figures may be pointed out. According to the ancient cuſtom, the principal perſonages and places are diſtinguiſhed by their names, which are written over their heads: as, *Lazarus*, *Mary Magdalen*, *Bethany*, &c. It is ſingular enough, that in the print, which repreſents *Chriſt riding to Jeruſalem*, the crowd are meeting him as he is paſſing a bridge; and one of them is ſpreading his garment. But he, and the reſt of the figures behind him, are nearly as ſmall again as thoſe on the other ſide of the river, notwithſtanding they are equally near to the eye of the ſpectator. But this maſter had not the moſt diſtant idea of perſpective. His prints are marked with the initals V. G. The letters are formed in the old Gothic ſtyle, and ſeparate from each other. We muſt be careful not to confound the works of this artiſt, with thoſe of another engraver on wood, who uſed the ſame letters, but joined together in the ſtyle of a cypher, apparently not ſo ancient, but far ſuperior. See an account of his works, under the article Goar. The ſame letters were alſo uſed by an engraver on copper, who flouriſhed about the year 1574.

GANDENSIS. See AUDEN-AERD.

GANIERE.

Flouriſhed, 1650.

He was apparently a native of France, and reſided at Paris. He engraved a variety of ſubjects; but portraits conſtitute the greater part of his works. He executed his plates entirely with the graver, in a ſtiff, taſteleſs ſtyle. The following prints are by him: a *boy ſleeping, with a ſkull lying near him*, a ſmall plate, length-ways, dated 1640.

Louis XIII. of France, a ſmall head in an oval, ſurrounded with ornaments, for a book printed at Paris, 1640.

Flavio Chigi Card. a ſmall upright plate.

M. de la Melleraye, a middling ſize upright plate, dated 1679.

He alſo engraved from Valentin, Blanchard, and other artiſts.

STEPHEN GANTREL.

Flouriſhed,

He was a native of France, and excluſive of his profeſſion as an engraver, traded conſiderably in prints. By him we have, among others, the following plates:

The *rod of Moſes as a ſerpent, devouring the rods of the magicians*, from Nicholas Pouſin, a large plate, length-ways.

The *Iſraelites paſſing the Red Sea*, the ſame, from the ſame maſter.

A *deſcent from the croſs*, a middling ſized plate, length-ways, from the ſame.

St. Francis Xavier reſtoring an Indian to life, a middling ſized upright plate, from the ſame.

THOMAS

THOMAS GARDNER.

Flouriſhed, 1735.

He was, I believe, a native of England, and worked for the bookſellers. By him we have a ſet of prints for the *Common Prayer*, paraphraſed by James Harris, A. D. 1735.

NOEL GARNER.

Flouriſhed, 1560.

A very indifferent engraver, both upon wood and upon copper. He is ſuppoſed to have been the firſt that introduced the latter manner of engraving into France; but there is much obſcurity in this matter. His works, it is true, are very rude, and badly executed; but this is, by no means, a ſufficient proof of their antiquity. I have before me a very ſmall plate, length-ways, repreſenting *ſeveral naked men fighting*, in which he ſeems to have made a feeble attempt at copying the ſtyle of Sebald Beham, his cotemporary. On a ſmall tablet, at the bottom, the name is thus written, NOEL G. At other times, it appears, that he ſigns the three firſt letters of his baptiſmal name only, and adds a Gothic character, reſembling the figure 8, ſuppoſing it to be open on the top. He engraved beſides ſeveral *groteſque ornaments*, and a ſet of 48 figures, repreſenting the *arts, ſciences, trades*, &c.

Le Comte mentions two other Garners: one, ſays he, uſes the letter A. for the initial of his baptiſmal name; and the other the letter V. for the ſame purpoſe: I doubt not but he means by the firſt Antoine Garnier, mentioned in the following article, and by the latter V. Gamperlin; and I am more inclined to think ſo, as he attributes the *life and paſſion of Chriſt* to the Garner, who uſes the V. and Gamperlin's mark was V. G. which he has affixed to the *life of Chriſt* executed by him.

ANTOINE GARNIER.

Flouriſhed,

This artiſt, who was a native of France, flouriſhed about the commencement of the laſt century. He etched his plates in a dark, bold ſtyle, and finiſhed them with the graver. They are however by no means finely executed. The heads, and other extremities of his figures, are ſometimes rather heavy, and his outlines hard and incorrect; yet, in general, they are by no means deſtitute of merit. He engraved twelve plates from the pictures of Primaticcio, which are in the chapel belonging to the palace de Fleury at Fontainbleau. *Charity*, a middling ſized plate, length-ways, from Blanchard. He alſo engraved from Pouſin, Michael Angelo Caravaggio, and other maſters. See his mark upon the plate at the end of the volume.

HENRY GASCAR.

Flouriſhed, 1660.

He was a native of France, but ſent for into England, to paint the portrait of the ducheſs of Portſmouth, his countrywoman. He met with great

encouragement here, notwithſtanding Sir Peter Lely was living, and he himſelf a moſt miſerable artiſt. What he wanted in grace and elegance, he endeavoured to ſupply by rich embroidery, fine clothes, laced drapery, and tawdry trimmings, which may, and do too frequently, deceive the eye of the ignorant. It is ſaid, that he amaſſed upwards of ten thouſand pounds in this kingdom, in a ſhort time; with which he retired to the continent; and, if report be true, impoſed as groſsly afterwards upon the Spaniſh nobility, as he had done upon the Engliſh. We have a few vile mezzotintos by him, which he engraved from his own pictures, among the reſt, the *ducheſs of Portſmouth*, and ſome other portraits.

G A S P E R. See Avibus.

O L I V I E R O G A T T I.

Flouriſhed, 1626.

This painter was born at Parma. He ſtudied in the academy at Bologna, and was received as a member of it A. D. 1626; and in that city he reſided the greateſt part of his life. Apparently, he learned the art of engraving from Agoſtino Carracci; for he certainly imitated his ſtyle; and though he by no means equalled that great artiſt, his prints have a conſiderable ſhare of merit. He drew the human figure very correctly; but the extremities are ſometimes heavy, and not marked in that maſterly ſtyle, ſo conſpicuous in the admirable engravings of Carracci. The following prints, among others, are by him:

St. Francis Xavier kneeling on the ſea ſhore, and taking up a crucifix which was floating in the water, a middling ſized upright plate, from a compoſition of his own.

An *emblematical ſubject*, from Lodovico Carracci, repreſenting an armorial bearing, ſupported by two river Gods, with a figure completely armed, ſtanding alone, ſurrounded by Jupiter, Hercules, Neptune, Apollo, and Minerva, a middling ſized plate, length-ways.

The *Deity forming the world*; *the creation of Adam*; *Abraham's ſacrifice*; *and Judith with the head of Holophernes*, four ſmall upright ovals, from H. Pordenone.

A *drawing book*, from Guercino, &c.

G A U D E. See Goudt.

GIOVANNA BATISTA GAULLI.

Born, 1639. Died, 1709.

This artiſt, who was alſo named Le Bacici, was a native of Genoa. He ſtudied at Rome, and painted a great number of portraits, though he chiefly excelled in hiſtorical ſubjects, to which his genius more naturally inclined. He coloured with great force, and is particularly commended for the judgment with which he foreſhortened his figures. He died at Rome,

A. D.

A. D. 1709, aged 70. The portrait of *Cardinal Cœlio Piccolommi*, is ſaid to be engraved by him.

LEONARD GAULTIER.

Flouriſhed, 1620.

This artiſt is generally conſidered as a native of France; but profeſſor Chriſt, without aſſigning his reaſon, ſuppoſes him to have been a German. He imitated the ſtyle of the Wierixes; and his works are executed with the utmoſt preciſion, with the graver only. But while we admire the exceſſive neatneſs, which is diſcovered in them, we cannot help lamenting the want of taſte, freedom, and correctneſs of deſign, by which they are equally characterized. He excelled chiefly in ſmall figures and portraits. Of the latter we have a conſiderable number by his hand. According to Abbé Marolles, the number of prints, engraved by this maſter, amount to 800, and chiefly from his own deſigns. I can only mention the following: A number of ſmall plates, the ſubjects taken from the *Old and New Teſtament*.

Many very ſmall upright plates, forming ſets, of the *Prophets*, *Apoſtles*, *and Evangeliſts*.

The *Pſyche of Apuleius*, a ſet of thirty very ſmall plates, length-ways.

The *laſt judgment*, copied from the print, which Martin Rota engraved from Michael Angelo.

The portrait of *Henry the Fourth of France*, a ſmall upright plate.

The portrait of *Stephen Paſchius*, a middling ſized upright oval print.

The portrait of *Alexander Bouchart*, from D. Dumonſter, a large upright oval print, and he alſo engraved from Daniel Rubel, John Caron, &c. See his cypher, compoſed of an L. and a G. on the plate at the end of the volume.

J. GAULTIER.

Flouriſhed,

This artiſt was perhaps of the ſame family with the preceding, whoſe manner of engraving he imitated. Among other things by him, is part of a ſet of ſmall upright plates of *emblematical ſubjects*, which are by no means deſtitute of merit.

PETER GAULTIER.

Flouriſhed, 1730.

This artiſt was a painter of the preſent century, and he alſo engraved ſeveral plates from different maſters. He reſided at Naples, where, I believe, he died ſome years ſince. The following are by him:

The *viſitation of the Virgin*, a middling ſized plate, length-ways, from Solimena.

St. Michael overthrowing the Devil, a ſmall upright plate, from the ſame.

The *defeat of Darius*, a middling ſized plate, length-ways, from the ſame.

The *battle of the Centaurs*, the ſame, from the ſame.

The *four quarters of the world*, ſmall oval plates, from the ſame.

G. G A U W.

Flouriſhed,

This name is affixed, as the engraver, to a very ſingular print, repreſenting a head of the fabulous deity, Mercury, a large upright plate, from J. Matham. It is engraved in a bold, open ſtyle, ſo as to imitate preciſely a drawing with a pen.

R. G A Y W O O D.

Flouriſhed, 1660.

Gaywood was a native of England, and the diſciple of Hollar, whoſe manner of engraving, or rather of etching, he imitated. But he fell greatly ſhort of the merit of his tutor. He had neither that taſte nor judgment, which was ſo conſpicuous in the works of the latter. His outlines are hard and incorrect, and the etchings are heavy and laboured. We have a great variety of portraits by Gaywood; and as ſpecimens of them may eaſily be acquired, I ſhall paſs them over. His beſt print, I think, is a couchant *Venus, with a man playing upon an organ*, a middling ſized plate, length-ways, from Titian. The original picture was in the collection of Charles the Firſt, from whence it came into the poſſeſſion of lord Cholmondeley.

A ſet of *lions*, ſmall plates, length-ways, from Rubens.

A *book of birds*, middling ſized plates, lengthways, from Barlow, &c.

CORNELIUS VAN GEEST.

Flouriſhed,

The name of an artiſt, affixed to a portrait of *Gilbert Burnet, biſhop of Saliſbury*, a half ſheet print.

G. D. G E I I N.

Flouriſhed,

An obſcure engraver, who imitated, in ſome faint degree, the ſtyle of Paul Pontius; but he had neither ſufficient taſte nor judgment to harmonize the effect, and render it agreeable to the eye. By this artiſt, among other book plates, we have the portrait of *Carolus Aleaſpinæus*, in octavo.

WILLIAM GELDORP.

Flouriſhed,

He was, according to Le Comte, an engraver of portraits, and reſided in England. I am neither acquainted with his works, nor can I find any further account of the artiſt.

SIGISMOND GELENIUS.

Flouriſhed, 1576.

To this artiſt profeſſor Chriſt attributes ſome ancient engravings on wood, marked with a G. having an S. within its circle, and ſurmounted with a

ſort

ſort of double croſs, as repreſented on the plate at the end of the volume. Among others diſtinguiſhed by this maſter, are twelve ſmall upright prints, repreſenting the *labours of Hercules*. They are very neatly executed in a ſingular manner, with fine ſtrokes, accurately cut, and chiefly ſingle, without any croſs ſtrokes or hatching. The lights are too much covered, and the ſhadows are not ſufficiently ſtrong to produce any ſtriking effect. Yet there is much ſpirit in them; and the drawing of the naked parts of the human figure, though not quite correct, is well managed, upon the whole; and the heads have ſome degree of merit. The other extremities are heavy, and badly marked. This artiſt was apparently a native of Germany, and flouriſhed, according to profeſſor Chriſt, about the year 1576.

CLAUDE GELEE, called CLAUDE LORRAINE.

Born, 1600. Died, 1682.

It is rarely the caſe, that a man of fine natural abilities can help manifeſting them at times, however they may be obſcured by indolence, or loſt in purſuits of an improper tendency. Yet, in ſome few inſtances, nature has concealed her favours for a time, ſo that, like a diamond in the rough, their value has been unobſerved even by the poſſeſſor himſelf. Thus it was with Claude; born in obſcurity, he ſerved his time to a paſtry-cook; and no diſtant appearance of thoſe great talents, which ſhone ſo conſpicuouſly afterwards, was obſerved in the early part of his life. Nay, at ſchool he could learn nothing; and it was with difficulty he could be taught a few rules, relative to perſpective, and the mixing up of his colours. His tutor was Taſſi, a ſcholar of Paul Bril. Claude's genius diſplayed itſelf by ſlow degrees. He ſtudied nature for every thing; and treaſured up in his mind whatever he obſerved either beautiful or ſtriking in her. And the admirable works, which afterwards he produced, ſufficiently certify how well he remembered what he had remarked, and the excellent uſe to which he could apply thoſe ſtudies. The works of Claude are too generally known to need any eulogium here. The enormous prices which they fetch, whenever they come to ſale, prove the great eſtimation in which they are held.

This great artiſt, for his own amuſement, etched a ſet of 28 middling ſized *landſcapes*, length-ways, from his own compoſitions. They are prodigiouſly ſlight, but very ſpirited, and abundantly teſtify the hand of the maſter. The ſubjects are preciſely the ſame with thoſe, which uſually employed his pencil, and conſiſt of *views*, *rivers*, *ſea-ports*, &c. enriched with *figures and cattle*.

JOHN GELLE.

Flouriſhed, 1628.

This artiſt was apparently a native of Cologne, in Germany. He engraved part of the plates for a work, entitled *Academie de l'Eſpie, per Girard Thibault*, a large folio volume, publiſhed at Antwerp, 1628. They are executed

executed with the graver only, in a ſtiff, taſteleſs ſtyle. By the ſame artiſt is a portrait of *Frederic II. Emp.* ſurrounded by a border of medals, a middling ſized upright plate, dated 1619, and ſigned " Joan. Gelle fec. et ex."

JACINTO GEMIGNANO, or GEMINIANI.

Born, 1611. Died, 1680.

This artiſt was born at Piſtoia. He went to Rome, and became the diſciple of Pietro da Cortona. He ſtudied with great application, and excelled in hiſtorical painting. He reſided a conſiderable time in Rome, where he acquired great reputation. Afterwards he returned to Piſtoia, where he died, A. D. 1680, aged 70. By him we have, among others, a ſet of twelve ſlight etchings, executed with great ſpirit. They repreſent *children at play*, and are ſmall plates, length-ways, from his own compoſitions.

THOMAS GEMINUS, or GEMINIE.

Flouriſhed, 1545.

Geminus was a printer; but, it ſeems, he took up the graver, in order to ornament his publications with cuts. Virtue, who certainly was a good judge, ſpeaks of his engravings as exceedingly bad. He dwelt in Black-Fryers, London, where he publiſhed a prognoſtication, relating to the weather, phenomena of the Heavens, &c. decorated with a number of cuts, probably by his own hand. It was we find, " **Imprinted by Thomas Gemine.**" In the year 1545, he publiſhed a book, with this title, *Thomæ Gemini Lyſienſis compendioſa totius anatomes delineatio, æra exarato*, in folio; and the plates, according to Ames, were the firſt printed with a rolling-preſs in England. But the truth of this aſſertion is doubtful, at leaſt. The book juſt mentioned was a new edition of *Veſalus's Anatomy*, firſt publiſhed at Padua, A. D. 1542, with large wooden cuts. Theſe Geminus imitated on copper; and it was dedicated to Henry the Eighth. He alſo publiſhed a tranſlation of the ſame work, by Nicholas Udal, A. D. 1552, which he dedicated to Edward the Sixth. The cuts in a book, relative to Midwifry, are alſo attributed to him. He publiſhed a ſecond edition of his Anatomy, A. D. 1559, which was dedicated to queen Elizabeth.

ABRAHAM GENOELS.

Born, 1640. Died, [illegible]

This artiſt was born at Antwerp. He learned the firſt principles of landſcape painting in his native country, under Jacques Bakkerel. In order to improve himſelf, he went to France, where he was employed by de Seve and Le Brun; and the latter procured for him a royal penſion, and apartments in the Gobelins. He alſo ſtudied in Italy, and returned to Antwerp with the reputation of an excellent artiſt. He died there at a very advanced age. We have by him many bold free etchings of *landſcapes*, executed in a maſterly ſtyle, and ornamented with ſpirited figures and cattle. A conſiderable number of them are from his own compoſitions; and they are of various ſizes;

ſizes; the large ones are particularly excellent. Alſo a ſet of ſix *landſcapes*, middling ſized plates, length-ways, from Vander Meulen. Six ſmall *landſcapes*, length-ways, from the ſame.

See his cypher, compoſed of an A. and a G. which he frequently put upon his plates, when he omitted his name, on the plate at the end of the volume.

B. GENTOT.

Flouriſhed, 1693.

An artiſt of no conſiderable note. He engraved ſome of the plates of *ornaments for iron works*, which were publiſhed, in a large folio volume, by Tijou in London, A. D. 1693.

ANDREW GENTSCH.

Flouriſhed, 1616.

An artiſt who may rank among the *little maſters*, ſo diſtinguiſhed becauſe of the diminutiveneſs of their works. He reſided at Augſburg, where he engraved on copper ſeveral plates of *groteſque ornaments*, which are dated 1616. This artiſt uſed the ſame mark as Aldegrever; but his works are eaſily diſtinguiſhed, not only by the date, but by the great inferiority there is between them, and thoſe by Aldegrever.

GIOVANNA GIORGIO.

Flouriſhed, 1650.

This engraver, according to the ſignatures upon his engravings, appears to have been a native of Padua, where he chiefly reſided. His works, which are performed with the graver only, in a coarſe, incorrect ſtyle, do him no credit. I ſuppoſe the bookſellers were his principal employers. I have ſeen by him a *frontiſpiece with figures* to a book of Anatomy, in quarto, by Joan Veſlingi, dated 1647, to which he ſigns "Joan. Georgius Patavii." The plates for a collection of antique lamps, a large folio volume, entitled, *De Lucernis Antiquorum reconditis*, Patavii, 1653.

The *bath of the Anabaptiſts*, a ludicrous ſubject, from Raphael, &c.

GERARDIU.

Flouriſhed, 1680.

This artiſt worked entirely with the graver, in a very neat ſtyle, but without much taſte or correctneſs of outline. The extremities of his figures are particularly defective. By him we have ſome of the plates, which belong to a collection of engravings, from the pictures of Pietro Berretino, which are in the palace of the Duke of Tuſcany, &c.

ANTONIO GERARDI is mentioned by Florent Le Comte, as an engraver of *funeral pomps*, *monuments*, and *tombs*. He and Gerardiu were probably the ſame artiſt, the laſt letter in the name being dropped by accident.

B. GERCO.

B. GERCO.

Flouriſhed,

A name affixed to ſome ſmall landſcapes, length-ways, in which the engraver has attempted to imitate the ſlight etchings of Waterloo. He has ſcratched upon the etchings with the point of the graver; and the barb was not afterwards properly ſcraped away. The effect is by no means pleaſing.

REMBRANDT GERRETSZ.

Born, 1606. Died, 1674.

This admirable artiſt is better known by the name of Rembrandt Van Ryn. He was born at a village near Leyden, and by ſome connoiſſeurs is ſaid to have been a miller's ſon. Others again deny this ſtory; which ſeems to have had its only foundation from his often reſorting to a wind-mill; a print of which he alſo etched.

Rembrandt's genius manifeſted itſelf at a very early period of his life. He reſided three years with Jacques van Zwanburg; and at the expiration of that time, he became the ſcholar of Peter Laſtman. I only need obſerve, that he excelled principally in hiſtorical painting, and in portraits. His colouring is excellent; and the lightneſs of his pencil cannot ſufficiently be commended. He copied nature exactly, even perhaps to a fault; but then it was, becauſe he did not always chooſe her in her fineſt forms. His greateſt deficiency lay in drawing of the human figure, which was uſually very incorrect, when he repreſented it naked. But to compenſate for this neglect he added to his works ſuch breadths of light and ſhadow, that the effect of them is rendered ſurpriſingly powerful; and they prove, that no man ever ſurpaſſed him in the knowledge of the *chiaro-ſcuro*.

His prints, which are partly etchings and partly engravings, performed with the point of the graver in a ſingular manner, have all that freedom of touch, ſpirit, and greatneſs of effect, diſcoverable in his paintings, ſuppoſing them to be aſſiſted by the variety of colours. Conſidering the great quantity of etchings which he made, we cannot ſuppoſe they ſhould be all equally well executed, or equal in value. However, (according to the common courſe of things, on which an imaginary value may be raiſed by accidental cauſes) it is not always his beſt prints, which produce the greateſt prices; but thoſe, which are the ſcarceſt. Thus, we frequently ſee a print of great intrinſic worth in itſelf, if conſidered as a beautiful ſpecimen of the abilities of an artiſt, thrown aſide for no other fault, than that of being too eaſily obtained; whilſt another, which perhaps is rather a diſgrace, than an honour to him, is purchaſed at an extravagant price, and anxiouſly preſerved, becauſe it is unique. It is merely owing to this caprice, that ſo many trifling alterations in the prints of Rembrandt, rather than a proper examination of their real merit, increaſe or diminiſh the worth of the ſame print. I myſelf, commiſſioned by an eminent collector, gave ſix and forty guineas for the great Coppenol, with the white back-ground, that is, before it was finiſhed; when, the ſame evening, at the ſame ſale, I bought a moſt beautiful impreſſion of the ſame print finiſhed, diſtinguiſhed by having a black back-

ground, &c. which had an addreſs to Rembrandt at the bottom, written by Coppenol himſelf (for he was a writing-maſter of Amſterdam, and this print is his portrait), for fourteen guineas and a half. In the ſecond inſtance, I exceeded my commiſſion by the half guinea; in the firſt, I did not reach it by nearly twice ten guineas. It cannot be reaſonably ſuppoſed, that ſuch a difference could exiſt between two good impreſſions of the ſame plate; and, ſpeaking as an artiſt, I ſhould certainly have taken the laſt in preference to the firſt.

This great maſter died at Amſterdam, the city where he chiefly reſided, 1674, aged 68. Upwards of 340 prints are acknowledged to have been engraved by him; the catalogue of which was publiſhed at Paris by Gerſaint, and has been ſince reprinted, with conſiderable additions, and tranſlated into Engliſh. I ſhall only mention the few following:

Joſeph relating his dream, a ſmall upright plate. The ſcarceſt impreſſions of this plate are thoſe, in which part of the curtains of the bed, and the head of the figure, ſtanding at the feet of the bed, with a turban, are without the ſhadows, which was afterwards added.

The *triumph of Mordecai*, a middling ſized plate, length-ways.

The *preſentation of Chriſt in the Temple*, the ſame.

The *tribute money*, a very ſmall print, length-ways; a firſt impreſſion of this print is very rare.

Chriſt and the woman of Samaria, a ſmall upright print. The firſt impreſſions of this plate, which are very rare, have not the name of Rembrandt, or date; they have other marks to diſtinguiſh them from the ſecond impreſſions, which will be eaſily obſerved.

The *reſurrection of Lazarus*, a middling ſized upright plate, arched at the top. The firſt impreſſions, which are very ſcarce, are diſtinguiſhed by the figure running away affrighted, with his head uncovered; in the ſecond, he has a ſpecies of turban.

Chriſt healing the ſick and the lame, commonly known by the name of the *Hundred Guilder Print*, a middling ſized plate, length-ways. Captain Bailie purchaſed this plate in Holland; and has ſince retouched it in an admirable manner.

The *good Samaritan*, a ſmall upright plate. The firſt impreſſions of this plate are thoſe where the tail of the horſe is white, and the wall on the ſteps unſhaded. In the ſecond, the tail of the horſe is darkened; but the wall is ſtill white. In the third, the wall is alſo darkened, and the name and date added.

The *ecce homo*, and its companion, the *deſcent from the croſs*, two large upright plates. Theſe are the largeſt prints engraved by Rembrandt.

The *gold weigher*, or the portrait of *Vtenbogaerd*, a middling ſized upright plate. This has been admirably copied by captain Bailie.

The *three trees*, a landſcape, diſtinguiſhed by this name, becauſe it has three trees in the fore-ground, a ſmall plate, length-ways. A fine impreſſion of this is very ſcarce.

A *landſcape*, with a windmill in the foreground, a ſmall plate, length-ways. Some have ſaid that this is a view of the mill where the father of Rembrandt lived; and therefore it is called Rembrandt's Mill.

The *great Coppenol*, or the portrait of *Coppenol the writing-maſter of Amſterdam*, a middling ſized upright plate. The impreſſions with the back-ground unfiniſhed are very rare; thoſe with the black back-ground are alſo ſcarce.

The *burgomaſter John Six*. This celebrated portrait is very rare. It ſold at Mr. Groſſe's ſale, ſome years ſince, for five and thirty guineas. It is ſaid there is an impreſſion of this plate, without the name of the burgomaſter and of Rembrandt.

S. GESNER.

Flouriſhed, 1730.

This celebrated author is better known to the learned world by his poem on the Death of Abel, and other performances, than as an engraver. However, Baſan aſſures us, that he has etched ſeveral landſcapes from compoſitions of his own.

WILLIAM DE GEYN.

Flouriſhed,

The name of an engraver, who, according to profeſſor Chriſt, marked his plates with the initials of his name in this manner; G. d. G. Fec. But that author has not ſpecified any of his works. Perhaps he was one of the ſame family with Jaques de Gheyn, of whom I ſhall ſpeak in the following article.

JAQUES DE GHEYN, the ELDER.

Flouriſhed, 1590.

This artiſt is generally conſidered as a native of Holland, but Le Comte ſays, he was born at Antwerp. He is ſpoken of as a painter; but as a deſigner and engraver he is moſt generally known. He was contemporary with John Muller, and, like him, the diſciple of Henry Goltzius. He imitated the manner of his maſter, and worked with the graver only, in a bold, free ſtyle, which manifeſts the great command he had of that inſtrument. He drew correctly, and frequently with much taſte; but all his works want effect, from the lights being ſcattered, and too equally powerful; neither are the maſſes of ſhadow ſufficiently broad, or well harmonized. But this was a fault common to all the artiſts of his time. Jaques de Gheyn engraved a conſiderable number of plates from different maſters, and ſome from deſigns of his own; many of them are juſtly held in high eſtimation. I ſhall mention the following only:

The *life and paſſion of Chriſt*, on fourteen ſmall upright plates, excluſive of the title, from Carl van Mander.

The *confuſion of tongues at the building of Babel*, a large plate, length-ways, from the ſame.

Daniel in the lion's den, a middling ſized plate, length-ways, from Theodore Bernard.

The *annunciation of the Virgin*, a ſmall upright plate, from A. Bloemart.

Chriſt feeding the five thouſand, a middling ſized oval plate, length-ways, from the ſame, dated 1595.

The *crucifixion of Chriſt*, a middling ſized upright plate, from C. Vander Broeck.

The *four Evangeliſts*, from Henry Goltzius, four ſmall circular plates.

Neptune ſurrounded by Tritons and naked women, a middling ſized circular plate, from Guil. Telrho, publiſhed by H. Goltzius, 1587.

The *feaſt of the gods*, a middling ſized plate, length-ways, from C. V. Broeck, dated 1589.

A ſmall *landſcape*, length-ways, from Brughel. This is a free ſpirited etching, dated 1598.

He alſo engraved ſeveral other *landſcapes*, and a variety of excellent *portraits*; among which may be reckoned that of *Tycho Brahe*, the philoſopher. See the mark compoſed of an I. a D. and a G. frequently uſed by this artiſt, on the plate at the end of the volume.

JAQUES DE GHEYN, the YOUNGER.

Flouriſhed,

He was, I believe, of the ſame family with the preceding artiſt; but whether his ſon or grandſon is not certain. I am inclined to think, the latter; becauſe he worked conjointly with Coryn Boel, who does not appear to have engraved prior to the year 1650. I ſhould ſuppoſe, that he was a diſciple of Tempeſta; for he imitated his manner of etching with no ſmall ſucceſs; I do not know that he executed any plates with the graver only, in which ſtyle his predeceſſor chiefly excelled. We have by him part of the plates for *Le Vie de l'Empereur Charles* V. from A. Tempeſta. The reſt are executed by Coryn Boel. It conſiſts of a ſet of middling ſized prints, length-ways. He marks his plates J. de Gheyn, jun. fecit.

PIETRO LEONE GHEZZI.

Born, 1674. Died, 1755.

He is alſo called Chevalier Ghezzi, becauſe he was knighted by Francis the Firſt Duke of Parma. He was a native of Rome, and inſtructed in the art of painting by his father Giuſeppe Ghezzi. He excelled chiefly in hiſtory; but he alſo painted portraits with very great ſucceſs. His works are ſpoken of with the higheſt commendation. He etched ſome few plates, in a free, neat ſtyle, from his own, and from his father's compoſitions. Among the laſt, is a fine plate, repreſenting the *Virgin and Child*, half figures, marked *Petrus Leo Ghezzius, del et ſculp. Romæ*, 1700.

MARC ANTONIO GHIARINI.

Born, 1652. Died,

This artiſt was a native of Bologna. He is ſaid to have etched and publiſhed ſome etchings of the *Aqueducts and Fountains at Rome.*

GIOVANNI BATTISTA GHISI, called MANTUANO.

Flouriſhed, 1538.

He was the firſt of the famous family of the Ghiſi, noticed as an artiſt. They are uſually diſtinguiſhed by the word *Mantuanus*, which was added to their names, becauſe they were natives of Mantua. The preſent artiſt is ſaid by ſome authors to have been the father, and by others, the uncle of thoſe that follow. I own, there is ſome obſcurity, with reſpect to him, unleſs he be the ſame with Joan. Batiſta Britano of Mantua, from whom George Ghiſi engraved ſeveral plates. According to Vaſari, he was the ſcholar of Giulio Romano, and was a painter, a ſculptor, an architect, and an engraver. But in the laſt light only, he will come under our conſideration. It is impoſſible to ſay with certainty, from whom he learned the art of engraving. His manner, I think, bears ſome reſemblance to that adopted by Marc Antonio Raimondi, in his celebrated print of Neptune rebuking the winds, from Raphael, where he has finiſhed the light with ſmall dots, intermingled with the ſtrokes, in a very pleaſing manner. Giov. Bat. Ghiſi, certainly underſtood the human figure, and drew it correctly; but in a hard mannered ſtyle. The lights being ſcattered and too equally powerful, in his engravings, give them an unharmonized appearance, and deſtroy the effect. We have by him,

A large *naval combat*, length-ways, from a compoſition of his own, dated 1538.

The *Virgin giving the breaſt to the infant Chriſt*, a ſmall upright plate, from the ſame, dated 1539.

David cutting off the head of Goliah, a large plate, length-ways, from Giulio Romano, dated 1540.

A *river god*, a ſmall plate, length-ways, from Luca Pens, dated 1538.

See the mark, compoſed of ſeveral letters, which this artiſt uſually affixed to his prints, upon the plate at the end of the volume.

GIORGIO GHISI, called MANTUANO.

Flouriſhed, 1560.

He was a native of Mantua, and the nephew, or as ſome ſay, the ſon of Giovan. Bat. Ghiſi, mentioned in the preceding article; and probably learned the art of engraving from him; for the ſtyle, which he adopted, greatly reſembles that of his relation, though conſiderably improved, and rendered much more agreeable in the effect.

It is evident from the works of Giorgio Ghiſi, that he ſtudied with much attention the extremities of the human figure. He expreſſed the knitting of the joints, and the turn of the limbs, with great accuracy. The knees, in particular, he frequently drew in an admirable manner. There is, indeed, a great ſameneſs of ſtyle in the drawing and marking of the figures, which appears too generally in his works. It ſeems as if he ſtudied from one model only; and by that means acquired a certain manner or habit of his own, which he conſtantly adopted, without conſidering the ſtyle and character of the maſters he engraved from, which differed of courſe prodigiouſly from one another.

And

And this may be the reaſon, why he has ſucceeded leſs happily from Michael Angelo Buonarota, than from any other painter. The outlines of the figures copied from this maſter are hard, and ſometimes incorrect; and the ſwellings of the muſcles too powerfully expreſſed upon the light parts, with harſh ſhadows. By which means the lights are divided, the maſſes confuſed, and the roundneſs of the objects deſtroyed. Theſe faults are perhaps no where more conſpicuous, than in the *laſt judgment*, engraved from the famous picture by that great maſter. In this print the extremities of the figures, the feet eſpecially, are all of them treated in the ſame affected ſtyle; and the marking of the abdominal muſcles, as well as thoſe of the back, are, in general, very heavy and unpleaſing. Theſe defects, however, which are not always predominant, are more than ſufficiently overbalanced by the beauties, which we find in the works of this admirable artiſt: and his productions are deſervedly held in the higheſt eſtimation by the curious collectors. Indifferent impreſſions of his prints are by no means rare; but ſuch as are fine, clear, and well preſerved, appear but ſeldom; and yet, without ſeeing many of theſe, it is impoſſible to form an idea adequate to his merit. The following are among his moſt valuable prints:

The *laſt judgment*, an upright print arched, ten large plates, from Michael Angelo Buonarota.

The *prophets and ſibyls*, ſix large upright plates, from the pictures by the ſame maſter, painted in the chapel at the Vatican.

The *ſchool of Athens*, a large print, length-ways, arched, on two plates, from the picture of Raphael in the Vatican. Florent le Comte ſays, this is falſely called the ſchool of Athens, for, according to him, it repreſents St. Paul preaching in the Areopagus at Athens.

The *diſpute of the ſacrament*, its companion, from the ſame.

A large *emblematical print*, repreſenting an aged man, ſtanding and looking upon a ſhipwrecked veſſel, whilſt a nymph appears on the oppoſite ſide as coming towards him. In the back-ground are repreſented ſeveral ſtrange and fantaſtic appearances. This print is uſually called *Raphael's dream*. Baſan, upon what authority I know not, ſays, that Raphael had no hand in it; and that the maſter by whom it was invented is unknown. I can only ſay, the words *Raphaelis Urbinatus inventum* are affixed to it; and certainly the ſtyle of compoſition, and the deſign of the figures, juſtify the inſcription: it is dated 1561.

An *allegorical print*, repreſenting the birth of a prince of the houſe of Gonzague, a middling ſized plate, length-ways, from Giulio Romano, dated 1568.

Cephalus and Procris, a large plate, length-ways, from the ſame.

The *judgment of Paris*, a large plate, length-ways, from J. Bap. Britano Mantuanus.

The *tombs, with ſkeletons and emaciated figures*, a large plate, length-ways, from the ſame. This print is alſo called the *reſurrection of the dry bones*; and is a fine ſpecimen of the artiſt's great ability: it is dated 1554.

Venus and Adonis, from Theodore Ghiſi, a ſmall upright plate.

A *young huntſman carrying a nymph upon his ſhoulders*, the ſame, from Luca Pennis.

An *allegorical ſubject, repreſenting a judge upon his throne with aſſes ears,* and ſeveral other figures, a middling ſized plate, length-ways, from the ſame maſter.

The *adoration of the ſhepherds,* a large upright print on two plates, from the elder Bronzin.

The *laſt ſupper,* a large plate, length-ways, from Lambert Lombard.

The *meeting of the Virgin with Elizabeth,* a large plate, length-ways, from a compoſition of his own.

Chriſt upon the croſs ſurrounded by angels, a ſmall upright plate, the ſame.

See the mark, which he uſually affixed to his prints, upon the plate at the end of the volume.

DIANA GHISI, called MANTUANO.

Flouriſhed, 1580.

This ingenious lady was ſiſter to George Ghiſi, and a native of Mantua. She probably learned to draw and engrave from her brother, whoſe ſtyle ſhe cloſely imitated, and with great ſucceſs. We have ſeveral excellent prints by her hand; among others,

The *woman taken in adultery,* a large plate, length-ways, from Giulio Romano.

The *Virgin ſeated in the clouds, with St. Michael ſtanding on the demon, and an angel introducing the young Tobit*; in a bold, free ſtyle, and varied from her uſual manner, apparently from the ſame painter.

The *birth of Adonis,* a middling ſized plate, length ways, from the ſame.

The *feaſt of the gods at the nuptials of Cupid and Pſyche,* a large print, length-ways, on three plates, from the ſame.

The *meeting of the Virgin with Elizabeth,* a large upright plate, from G. Vaſari. It is marked *Diana Mantouana Romæ incidebat,* 1588.

She frequently marked her plates with the word DIANA only; but never uſed any particular cypher.

ADAM GHISI, called MANTUANO.

Flouriſhed, 1560.

Another engraver of the ſame family, who was born alſo at Mantua, and by ſome ſaid to have been brother to the two preceding artiſts. He certainly worked greatly in the ſame ſtyle. He drew correctly; and his prints, though not equal to thoſe of George Ghiſi, poſſeſs, however, great merit. His chief work was a ſet of *figures,* from the Angles, painted by Michael Angelo in the chapel of the Vatican, ſmall upright plates. He alſo engraved from Raphael, Giulio Romano, Polydore, &c. See his mark, compoſed of an A. and an S. on the plate at the end of the volume.

GIULIO GIAMPICOLI.

Flouriſhed,

A modern Italian artiſt, who flouriſhed in the preſent century, and reſided at

at Venice. By him we have ſeveral landſcapes after Marc Ricci and other maſters.

P. GIFFART.

Flouriſhed, 1700.

By this engraver, a native of France, who never reached any ſuperior degree of excellence, we have ſome few portraits; among the reſt, that of *Franc. Daubigny, marquiſe de Maintenon.* Alſo a ſet of *medals*, from the French king's cabinet; and a *book of ornaments*, neatly executed, from the deſigns of J. Berain.

GEORGE GIFFORD.

Flouriſhed, 1640.

This engraver appears to have been a native of England. By him we have ſeveral portraits very poorly executed. He was one of thoſe artiſts, whoſe labours were exerted for the bookſellers. The following ſmall portraits are by him: *Hugh Latimer biſhop of Worceſter*; *Edward Marmion*, *John Bate*, &c.

M. GILLIG.

Flouriſhed,

A name affixed to a portrait of *Gerard de Vries*, philoſopher of Utrecht.

CLAUD GILLOT.

Born, 1673. Died, 1722.

He was born at Langrees in Champagne, and was the diſciple of John Baptiſt Corneille. He appears to have applied himſelf much more aſſiduouſly to the art of deſign, than to painting. His works manifeſt great fertility of invention; but little judgment, and leſs correctneſs. His drawings are much eſteemed. We have a very conſiderable number of etchings by him, from his own compoſitions, executed in a very free, ſpirited ſtyle, and well finiſhed. His genius was beſt ſuited to comic and ſatirical ſubjects. He died, A. D. 1722, aged 49. It is no ſmall addition to the honour of this maſter, that Watteau, a painter of great eminence in France, was his pupil. Almoſt all the plates for an edition of the *Fables of La Motte-Houdart*, are engraved by him.

R. GABRIELLO GIOLTO.

Flouriſhed, 1552.

This artiſt, according to Abbé Marolles, was a native of Ferrara in Italy, and reſided at Venice; where, in the year 1552, he engraved on wood the *figures de l'Alemanna*, which were excellently well executed.

LUCA GIORDANO.

Born, 1629. Died, 1705.

This celebrated artiſt was born at Naples, and firſt ſtudied under Giuſeppe de Ribera, called Spagnoletto; after which, he entered the ſchool of Pietro da Cortona; but he completed his ſtudies from the works of the greateſt maſters, particularly thoſe of the Venetian ſchool. He excelled in hiſtorical painting; yet he painted ſome few portraits with great ſucceſs. He reſided a conſiderable time in Spain, where he had the honour of knighthood conferred upon him by the king of Spain. He was a man of great genius, and his pictures are deſervedly held in the higheſt eſtimation. We have by him ſome ſlight maſterly etchings, from his own deſigns. The heads, and other extremities of the figures, in theſe compoſitions, are very finely expreſſed. I ſhall mention the following:

The *prieſts of Baal ſlain, when Elijah called for fire from Heaven to conſume the ſacrifice*, a large plate, length-ways.

Chriſt diſputing with the doctors in the temple, the ſame.

The *woman taken in adultery*, the ſame.

St. Ann received by the Virgin into Heaven, a ſmall upright plate.

GIACOPO MARIA GIOVANNINI.

Flouriſhed, 1696.

This artiſt was born at Bologna, and learned the firſt principles of drawing from Giuſeppe Rolli. He afterwards ſtudied from the works of the greateſt maſters, and etched a vaſt number of plates, from the drawings he made after them. They are, in general, very neatly executed, and carefully finiſhed; but they are flat and feeble, without ſufficient depth of ſhadow, or breadth of light, to conſtitute a powerful or pleaſing effect. The outlines of his figures are often incorrect, and the extremities very poorly marked. Among his beſt works may be reckoned the following.

A ſet of twelve prints, from the pictures of *Correggio*, painted in the Cupola of St. John's church at Parma.

A ſet of twenty large folio plates, from the pictures painted by Ludovico Carracci and others, in the cloiſter of St. Michael in Boſco at Bologna, publiſhed at Venice, 1696.

The *communion of the apoſtles*, a large upright plate, from Marc Antonio Franceſchini, &c.

MELCHIOR GIRARDINI.

Flouriſhed,

An Italian artiſt, who flouriſhed about the middle of the laſt century. He is ſpoken of as a painter of ſome eminence, who for his amuſement etched ſeveral plates from Pietro da Cortona, Guido, and other maſters. He uſually marked his plates, "Mel. Gir. fec."

HANS, or JOHN HENRY GLASER.

Flouriſhed,

An artiſt, mentioned by profeſſor Chriſt, without the leaſt reference to his works, only that he marked them with a double H. followed by a G. and ſometimes the firſt ſyllable of the name Glas.

JOHN GLAUBER, called POLIDORE.

Born, 1646. Died, 1726.

This celebrated landſcape painter was born at Utrecht in Holland. He was the diſciple of Nicholas Berchem, under whoſe inſtructions he made a very rapid progreſs. But, in order to complete his ſtudies, he ſet out for Italy; and in his route he was detained ſome time at Lyons by Vander Cabel. He afterwards viſited Rome and Venice; and returning to his native country, ſettled at Amſterdam. He contracted a firm friendſhip with Gerard Laireſſe, who uſually ornamented his landſcape with figures. Glauber's paintings are held in very great eſtimation, thoſe eſpecially, which have the figures by Laireſſe. He died at Amſterdam, A. D. 1726, aged 80.

His etchings are executed in a ſlight ſtyle, without any ſtrength of ſhadow to relieve the fore-ground, or produce a powerful effect. The following are by him.

Several *landſcapes with cattle*, &c. from Berchem.

A ſet of *views*, middling ſized plates, length-ways, from his own compoſitions.

A ſet of *views*, middling ſized upright plates, the ſame.

ALBERT GLOCKENTON.

Flouriſhed, 1510.

An ancient German artiſt; who if he did not learn the art of engraving from Martin Schoen, certainly not only imitated the manner of that maſter, but copied a great number of his prints. Indeed, I believe theſe copies conſtituted the greater part of the works of Glockenton. He executed his plates with the graver entirely, in a neat, ſervile ſtyle; and by no means improved the drawing, however defective it might be in the originals. Glockenton poſſeſſed little or no taſte; and, as an artiſt, ſeems to have had very few ideas of his own. He marked his plates with the initials A. G. formed in a rude, Gothic character; and ſometimes he added the date 1510. I have ſeen by him the following engravings:

Chriſt carrying his croſs, a large plate, length-ways, from Martin Schoen.

The *wiſe and fooliſh Virgins*, ten ſmall upright plates, from the ſame. I ſay from Martin Schoen rather than from Iſrael van Mecheln, who alſo engraved the ſame figures (and as ſome think, prior to thoſe of Martin Schoen) becauſe Glockenton has copied the ſtyle of Schoen's engraving, and not that of J. van Mecheln.

The *death of the Virgin*, a middling ſized upright plate, copied from M. Schoen.

The *paſſion of Chriſt*, ten ſmall upright plates, from the ſame.

Papillon declares, that he engraved alſo on wood, in a coarſe ſtyle; but his authority is hardly ſufficient to eſtabliſh the fact. I have not ſeen this engraver's mark to any wooden cuts; and Papillon may confound Van Goar with this artiſt,

G. GLOVER.

Flouriſhed, 1637.

This engraver was, I believe, a native of England. His labours were confined to the bookſellers. We have a ſuficient number of portraits, drawn and engraved by him, which, though poſſeſſed of no ſuperior excellence in themſelves, have been thought valuable, as conveying ſome faint reſemblances, at leaſt, of many illuſtrious perſonages, who flouriſhed in his time. And indeed his portraits are by far the beſt part of his works. If he be not one of the beſt, he is certainly far from being one of the worſt of our early Engliſh artiſts. He worked entirely with the graver, in a bold, open ſtyle, without much taſte. His ſhadows are not properly harmonized with the lights, which gives his engravings a dark, heavy appearance. When he departed from the portrait line, and attempted fancy figures, he failed prodigiouſly. Of this ſort are ſome of his *frontiſpieces*, and the *cardinal virtues*, half figures, a ſet of ſmall upright plates, apparently from his own deſigns. I ſhall mention the following portraits only:

John Lilburne, a ſmall upright plate.

Lewis Roberts, a quarto print, dated 1637.

Sir Thomas Urquhart, a ſmall whole-length quarto, ſaid to be very ſcarce.

Sir Edward Dering, from C. Johnſon, in quarto, dated 1640.

John Fox the martyrologiſt, a middling ſized upright plate, &c.

J. G. GLUME.

Flouriſhed, 1760.

According to Baſan, this artiſt is a native of Germany, and a painter. For his amuſement, it ſeems, he etched ſeveral ſmall plates from his own compoſitions, portraits and other ſubjects.

VAN GOAR.

Flouriſhed, 1516.

An ancient engraver on wood, and an artiſt of no ſmall merit. He was apparently a native of Germany. By him we have ſome very ſpirited prints, executed in a bold, maſterly manner. It is to be lamented, that the labours of a man of genius, like Van Goar, ſhould have been confined to the trifling decorations of *books, and ornamental frontiſpieces*. But, at the ſame time, it is no ſmall honour to him, on the other hand, that notwithſtanding this manifeſt diſadvantage, he has proved the goodneſs of his taſte, and the fertility of his genius by ſuch ſubjects, as can have no conſequence in themſelves.

The engravings of this maſter are eaſily diſtinguiſhed, being marked with a V. and a G. joined together cypher-ways, in the manner expreſſed on the plate at the end of the volume.

J. GODDARD.

Flouriſhed, 1651.

It is remarkable, that this engraver is ſaid to be known by a ſingle print only, which is the portrait of *Martin Billingsley*, a writing maſter, in an oval border, dated 1651, with a motto of four Engliſh verſes. I find, however, that he engraved ſeveral other plates; though it is true, his labours were confined to the bookſellers. He worked entirely with the graver in a ſtiff, incorrect ſtyle, which has but little merit to recommend it. I ſhall notice only a ſingle *figure of a woman ſtanding*; a ſmall upright plate, under which is written *Vetura*; another, its companion. A *frontiſpiece* to a book, a ſmall upright plate, &c.

ANTOINE DES GODETZ.

Flouriſhed, 1682.

A celebrated artiſt, and native of France, who publiſhed a large folio volume of engravings, entitled, *Les Edifices Antiques de Rome*, or the Ancient Edifices of Rome; he etched the *frontiſpiece* himſelf; and all the plates are engraved from deſigns made by him.

R. B. GODFREY.

Flouriſhed, 1760.

This artiſt was, I believe, a native of England. He engraved a variety of *views, and plates of antiquities*, &c. and in theſe he chiefly excelled. We have alſo ſome portraits by him.

THOMAS GOEL.

Flouriſhed,

A name mentioned by Florent le Comte as an engraver of *Engliſh portraits*. The author, according to his uſual cuſtom, has neglected to ſpecify any of this artiſt's works. I own they are perfectly unknown to me. I rather ſuſpect ſome miſtake in the orthography of the name.

J. GOERCE.

Flouriſhed,

This artiſt was a native of Holland. He worked chiefly, if not entirely, from his own deſigns. We have ſome *frontiſpieces* and other *book-plates*, done by him, he then reſiding at Amſterdam.

HENRY GOERTING.

Flouriſhed,

This artiſt, according to M. Heineken, engraved ſome ſmall prints on tin. I ſuppoſe he means *blocked tin*; but he has not ſpecified the ſubjects.

GOTTFRIED BERNARD GOEZ.

Flouriſhed,

This artiſt, and his ſon FRANCIS REGIS GOEZ, are mentioned by M. Heineken as painters and engravers, belonging to the German ſchool. I am not acquainted with their works.

JOHN GOLDAR.

Flouriſhed, 1760.

A modern Engliſh engraver, who reſided at London, where he engraved a variety of *humorous ſubjects*, from Collet and other maſters. His works are by no means held in any high eſtimation.

JOHN GOLE.

Flouriſhed, 1690.

This artiſt was a native of Holland, and reſided at Amſterdam. He worked with the graver in ſtrokes, and in mezzotinto. We have a vaſt number of prints by him; but none of them are very eſtimable. Thoſe, however, appear to me to be beſt, which he executed with the graver. His mezzotintos are very indifferently performed. He engraved a variety of *humorous ſubjects* from Oſtade, Brouwer, Teniers, Schalken, and other Dutch maſters; but I prefer his portraits. I ſhall only mention the following from his own deſigns, as it ſhould ſeem from the word *fecit*, which he annexed to his name.

Frederick, king of Poland, a middling ſized upright mezzotinto.

Balthazar Becker, the ſame.

Charles XI. king of Sweden, a middling ſized upright plate, engraved in ſtrokes, dated 1685.

The *ducheſs de la Valliere*, the ſame.

HUBERT GOLTZIUS.

Born, 1526. Died, 1583.

This artiſt was born Venloo, in the United Netherlands; but was educated at Wirtemburg, where his parents reſided. He learned the firſt principles of painting from Lambert Lombard; and afterwards travelled through Germany, France, and Italy. As he was a man of ſcience, and a great lover of antiquity, during theſe journeys he collected a conſiderable quantity of materials upon that ſubject, which he afterwards publiſhed, in ſeveral large volumes, conſiſting of *inſcriptions*, *medals*, and other *ancient reliques*. Part of the plates for this work he engraved himſelf. He died at Bruges, A. D. 1583.

1583, aged 57. He was twice married; and the abominable croſſneſs and ill temper of his ſecond wife (ill ſuited as a companion to a ſtudious man) is ſaid to have ſhortened his days. His paintings are ſpoken of with commendation; and are very rare; but as a man of letters, I believe his character is moſt generally known. He is alſo ſaid to have engraved on wood in *chiaro-ſcuro*, and marked his prints with the initials H. G. but theſe engravings appear to me to belong rather to Henry Goltzius.

HENRY GOLTZIUS.

Born, 1558. Died, 1617.

This extraordinary artiſt was born at Mulbrach, near Venloo. He was the ſon of John Goltzius, a painter on glaſs. From his father he learned the firſt principles of deſign; and afterwards he became the ſcholar of Jaques Leonherd. But it was chiefly owing to the ſtrength of his own natural genius, and the ſtudious application he made to the arts, that he owed the great character he ſo juſtly obtained. He was taught the art of engraving by Theodore Cuerenhert; and ſucceeded very wonderfully in it, notwithſtanding the diſadvantage of a lame hand, which was occaſioned by his falling into the fire whilſt young. He was firſt employed by his maſter, and afterwards he worked for Philip Galle. Domeſtic troubles and ill health occaſioned him to travel. He went through Germany into Italy, and paſſed under a feigned name, that his ſtudies might not be interrupted. He viſited Bologna, Florence, Naples, and Venice, conſtantly applying himſelf to drawing, from the antique ſtatues, and the works of the great maſters. At Rome he reſided the longeſt; and there he produced ſeveral excellent engravings, from Polidoro Raphael, and other eminent painters. On his return to his native country, he eſtabliſhed himſelf at Haerlem, where he engraved many of the drawings, which he had made during his abode in Italy.

He married a widow lady, but it does not appear that he had any children by her. Her ſon, James Maetham, the fruit of her former marriage, was inſtructed by his father-in-law in the art of engraving; and he arrived to a very ſuperior degree of excellence. Goltzius died at Haerlem, A. D. 1617, aged fifty-nine. He is ſaid to have been forty years old before he began to paint; yet his pictures are ſpoken of with the greateſt commendation; but as he did not produce any great number of them, they are, of courſe, but rarely to be met with.

This celebrated artiſt poſſeſſed great anatomical knowledge. He was perfect maſter of the human figure, and drew the extremities admirably. But endeavouring, with Spranger and others, to correct the ſtiff taſteleſs manner of the little maſters, his countrymen, he frequently run into the other extreme, and twiſted his figures into ſuch affected poſitions, that they appear diſpleaſing to the eye. And that pure drawing, of which he was ſo much maſter, is loſt in a bombaſtical ſtyle, if I may be allowed the expreſſion, into which he fell, by attempting to imitate that grand guſto, ſo conſpicuous in the works of Michael Angelo Buonarota.

His compoſitions were often wild and extravagant; and they appear to be rather the effect of ſtudy, than of nature, which requires more ſimplicity and truth. They manifeſt however his great knowledge in the art of deſign;

ſign; and prove him to have been a man of ſuperior abilities. But as an engraver, he deſerves the higheſt commendation. No man ever ſurpaſſed, and few have equalled him, in the command of the graver, and freedom of execution. He copied the ſtyle of Albert Durer, Lucas of Leyden, and other old maſters, with aſtoniſhing exactneſs. Sometimes his engravings are neat in the extreme; at other times they are performed in a bold, open manner, without the leaſt reſtraint. And it is hard to ſay, in which of the two the mechanical part of the engraving is moſt excellent; the latter, without doubt, is ſuperior in taſte and freedom, excluſively. Small portraits he drew and engraved in a very maſterly manner; in theſe he united neatneſs, taſte, and excellent drawing. He alſo engraved ſeveral of his own deſigns on wood, in that manner which is diſtinguiſhed by the appellation of *chiaro-ſcuro*. It is performed with three blocks; one for the outline, which he cut in a free, ſpirited manner; the ſecond for the darker ſhadows; and the third for the lighter tint. In this ſpecies of engraving he has ſucceeded very happily; and the prints, which he has produced, are truly excellent.

I ſhall mention the following engravings only by this great artiſt:

Some of the plates for the *life of Chriſt*, publiſhed by Philip Galle. Theſe are middling ſized plates, length-ways, from A. Blockland.

Penitence and Impiety, a large upright emblematical print, from a deſign of his own.

Tarquin and Lucretia, a ſmall plate, length-ways, the ſame.

Theſe are in the ſtiff ſtyle, which diſtinguiſhed the German and Flemiſh engravers of this æra.

The *life of Chriſt*, on twelve ſmall upright plates, from deſigns of his own. Great care muſt be taken not to purchaſe a ſet of ſtiff copies, which were afterwards made. In theſe plates Goltzius has profeſſedly imitated the ſtyle of Lucas Van Leyden.

Six large upright plates, known by the name of his *maſter-pieces*. Theſe, it is ſaid, he engraved to convince the public, that he was perfectly capable of imitating the ſtyles of Albert Durer, Lucas Van Leyden, and other maſters, whoſe works were then held in higher eſtimation than his own. For he had adopted a new manner, which he juſtly thought ſuperior; for which reaſon he purſued it; and not, as had been ignorantly imagined, becauſe he could not imitate their works. It is reported, that with one of them, the *circumciſion*, which he ſmoked, to give it the more plauſible air of antiquity, he actually deceived ſome of the moſt capital connoiſſeurs of the day; by one of whom it was bought for an original engraving of Albert Durer. The ſubjects of theſe plates are as follow:

The *annunciation of the Virgin.*

The *meeting of the Virgin with Elizabeth*, called the *Viſitation.*

The *nativity of Chriſt.*

The *circumciſion of Chriſt.*

The *adoration of the wiſe men.*

The *holy family.*

A *dead Chriſt upon the lap of the Virgin*, a ſmall upright print, beautifully finiſhed in the ſtyle of Albert Durer.

A *dead Chriſt in the tomb, with the four Evangeliſts ſtanding by him*, a middling

middling ſized plate, length-ways, from A. Blockland, dated 1583: a ſingular print, but very finely drawn.

St. Jerom ſeated, a middling ſized upright plate, from J. Palma, dated 1596. I think this is one of the fineſt prints by this great maſter. The drawing is admirable, and the engraving is executed with the utmoſt freedom.

Hercules, a ſingle figure ſtanding in the front, holding his club; in the back ground are repreſented his labours: a large upright plate, from his own deſign. This figure is greatly overcharged with markings; the parts are too much divided; and from want of maſſes, it has no effect.

The *judgment of Midas*, a large plate, length-ways, the ſame.

The *Nine Muſes*, ſmall upright plates, the ſame.

The *Five Senſes*, the ſame.

The *aſſembly of the Gods*, a large print, length-ways, on three plates, from Spranger.

The *Venetian Ball*, a large plate, length-ways, from Theodore Bernard.

The antique ſtatues of the *Apollo Belvidere*, the *Hercules Farneſe*, and the *Hercules Commodus*, middling ſized, upright plates.

A ſet of fifty-two middling ſized plates, length-ways, for *Ovid's Metamorphoſes*, from his own deſigns. Alſo the *gods and goddeſſes of antiquity, and the heroes of antient Rome.*

The *boy and dog*, a middling ſized upright plate, from a deſign of his own, an admirable print. This is, with great reaſon, ſuppoſed to be a portrait; but that it was intended for Goltzius himſelf, when young, is by no means probable.

His own portrait, a large upright plate.

Henry IV. of France, a middling ſized upright plate.

Cuerenhert the engraver, a large upright plate.

Joan Zurenus, a very ſmall upright plate.

Joan Bollius, the ſame.

The *Necromancer*, a middling ſized upright oval print, in *chiaro-ſcuro.*

Night in her chariot, the ſame.

Pomona and other goddeſſes, the ſame.

Jupiter, Neptune, and other gods, the ſame.

See the mark, compoſed of an H. and a G. joined together, which this maſter frequently uſed, when he did not ſign his name at length.

JULIUS GOLTZIUS.

Flouriſhed, 1580.

This artiſt was probably of the ſame family with Henry Goltzius, mentioned in the preceding article, and apparently inſtructed in the ſchool of the Galles, whoſe ſtyle of engraving he ſeems chiefly to have imitated. His figures are by no means correctly drawn, or executed with the leaſt taſte. He engraved upon copper only.

A great part, if not all, of the figures in a book, entitled, *Habitus Variorum Orbis Gentium*, by Joan Jacq. Boiſſard, a ſmall folio, 1581.

The *good and bad Shepherd*, a ſet of middling ſized prints, lengthways, from Martin de Vos.

Chriſt

Chriſt appearing to Mary Magdalen, a middling ſized upright plate, from Fred. Sucaris.

JAQUES and CONRAD GOLTZIUS are both of them mentioned by Florent le Comte, as engravers. He informs us, that they worked after the deſigns of Henry Goltzius; but he has not ſpecified the ſubjects, which are executed by them.

ABRAHAM GOOSE.

Flouriſhed, 1627.

One of the map engravers, employed by the induſtrious John Speed, for his folio edition of maps, publiſhed 1627. Theſe performances require no comment. *Europe*, *Aſia*, *Africa*, *America*, *Hungary*, *Perſia*, &c. are by him.

HENRY GOUDT.

Flouriſhed, 1610.

This extraordinary artiſt was born of a noble family at Utrecht. He is uſually called Count Goudt, and was a knight of the Palatinate. Being paſſionately fond of the arts, particularly painting and engraving, and deſirous of engaging in them, he applied himſelf diligently to drawing, and made a great proficiency therein. He went to Rome, to examine the works of the great maſters in that city; and there contracted an intimacy with Adam Elſheimer, a painter of conſiderable reputation; and endeavoured to imitate his ſtyle. He purchaſed ſeveral pictures of that artiſt, ſeven of which he alſo engraved.

On his return to his native country, a young woman who was in love with him, and deſirous of fixing his affections upon her, gave him in his drink a love philtre; which however terminated in a very melancholy manner, by depriving him totally of his ſenſes; and in the dreadful ſtate of idiotiſm, he dragged on a miſerable life. It is remarkable, that though loſt to every other ſubject, when painting was ſpoken of, he would diſcourſe upon it in a very rational manner.

He worked with the graver only, in a very neat ſtyle, and produced a moſt powerful effect, not by ſtrengthening the ſtrokes, according to the uſual method, but by croſſing them with additional ſtrokes, equally neat, and that five or ſix times, one over another, in the deep ſhadows. Conſidering the preciſion with which he executed his engravings, the freedom of handling the graver, which may be diſcovered in them, is very aſtoniſhing. The weeds, and other parts of the fore ground, in that admirable print of the *Ceres*, are very finely expreſſed. The heads of the figures are correctly drawn, and the other extremities are managed in a judicious manner. The following are the ſeven prints by him, from Elſheimer, mentioned above:

Ceres drinking from a pitcher. An old woman appears holding a candle at the door of the cottage, and a boy naked, ſtanding by her, is laughing, and pointing at the goddeſs; for which contempt he was metamorphoſed by her into a frog, a middling ſized upright print. The powerful and ſtriking effect of this engraving cannot be properly deſcribed. The very deep ſhadows are perhaps

perhaps rather too ſudden upon the ſtrong lights, in ſome few inſtances; but in the fine impreſſions this is by no means ſo conſpicuous, as in thoſe after the plate had been retouched. This print was well copied by Hollar; who, with the point only, has given us all the effect, though not the neatneſs, of the original. It is diſtinguiſhed alſo by the name of the *ſorcery*.

The *flight into Egypt*, a large landſcape, length-ways: a *night ſcene*, in which the moon and ſtars are introduced with great ſucceſs.

The *angel with Tobit, who is drawing a fiſh by his ſide*, a ſmall plate, length-ways. The back-ground is a landſcape; the weeds in the fore-ground, and the branches of the trees in front, as well as the foliage and weeds hanging from them, are beautifully expreſſed. He fails moſt in thoſe parts, where the graver alone is by no means adequate to the undertaking; namely, the diſtant woods, and aſſemblage of trees, which gradate one from an other, and require that freedom of determination, which the point only can give: when executed with the graver, they always appear flat and heavy.

The *angel with Tobit, croſſing a ſtream of water*. Tobit holds the fiſh under his arm. The back-ground is a *landſcape*. This is a ſmall print, length-ways, conſiderably leſs than the preceding. Hollar copied this print with much ſucceſs.

Baucis and Philemon entertaining Jupiter and Mercury, a ſmall plate nearly ſquare.

A landſcape, called the *Aurora, repreſenting the dawn of day*, a ſmall print, length-ways. The effect is very beautiful.

The *beheading of St. John in priſon*, a very ſmall upright oval print, which is by far the ſcarceſt.

JOSEPH GOUPY.

Flouriſhed, 1760.

This painter reſided in London, where he died ſome few years ſince. He was a man of genius, and etched ſeveral very ſpirited plates, ſome few of them from compoſitions of his own. He adopted the ſtyle of Salvator Roſa, and particularly excelled in landſcapes, which he executed with great taſte, and in a very maſterly manner. The following are by him:

Mutius Scævola burning his hand, in the preſence of Porſenna, a middling ſized plate, length-ways.

Diana hunting with her nymphs, the ſame, from Rubens.

Zeuxis painting a woman who is nearly naked, the ſame, from Solimene.

A ſet of eight *landſcapes*, from Salvator Roſa.

Variety of other ſubjects, from different maſters.

GOURAND. See GOYRAND.

GOURMONT.

Flouriſhed,

The name of an obſcure French engraver, affixed to the portrait of *Charles*

duke of Bourbon, &c. His works were chiefly, I believe, confined to the decorations of books.

GOUSBLOOM.

Flouriſhed,

An obſcure engraver of no great merit, whoſe name is affixed to the portrait of *Leonard Vander Goes*, &c.

G. VANDER GOUWEN.

Flouriſhed, 1716.

An engraver of no great note, who was apparently a native of Holland, and reſided at Amſterdam. By him we have ſome bad prints for the Bible, publiſhed at that city, A. D. 1720, from the deſigns of Picart and others. He alſo engraved ſeveral *ornamental frontiſpieces*, with figures, and other works of the ſame trifling kind, for the bookſellers. The name of Gouwt is alſo affixed to one or two plates, in the ſame work, which is meant perhaps for *Gouwen*, but mis-ſpelt. The exact ſimilitude, between the ſtyle of engraving on both thoſe plates, ſeems greatly to favour this conjecture.

JOHN JOSEPH VAN GOYEN.

Born, 1596. Died, 1656.

This excellent artiſt was a native of Leyden. He was the diſciple of William Gerretz, and afterwards ſtudied under Eſaius Vander Velde. He excelled in painting landſcapes, cattle, and ſea-pieces; and his pictures are held in the higheſt eſtimation. The works of this great maſter are too well known, to render any comment upon them neceſſary in this place. He reſided chiefly at the Hague, where he died, A. D. 1656, aged 60. He etched ſome few ſpirited *landſcapes* from his own compoſitions.

CLAUDE GOYRAND.

Flouriſhed,

This artiſt was a native of France; but he reſided at Rome, where he engraved a ſmall *head with an ornamental border*, to which he ſigns his name, "Cl. Goyrand Gall^{s}. ſculpſit Romæ." This is all graved in a neat, taſteleſs ſtyle. He does not appear by any means, to have handled the graver with facility; but we have a variety of neat, ſpirited etchings by him, which conſiſt of landſcapes, views of ruins, gardens, and a variety of other ſubjects. He engraved from Stella, Queſnel, Mauparche, Callot, &c.

J. GOZANDURUS.

Flouriſhed,

A name, mentioned by Florent le Comte as an engraver of *ornaments and groteſque figures*. None of his works are ſpecified; neither am I acquainted with them

FRANCESCO

FRANCESCO DE GRADO.

Flouriſhed, 1690.

An Italian artiſt, who, according to his own ſignature, was a native of Naples, where he appears to have chiefly reſided. He was a very indifferent engraver, and worked, I believe, entirely for the bookſellers; and executed his plates with the graver only, in a ſtiff, taſteleſs ſtyle. By him we have the portraits of illuſtrious perſonages, publiſhed at Naples, A. D. 1693. He alſo did part of the plates for *Bellori's Lives of the Painters, Sculptors,* &c.

JOHN ANDRE GRAF.

Flouriſhed, 1576.

A German painter, who is alſo ſaid to have engraved; but this point, in my opinion, is by no means clearly proved. The prints marked with an A. and a G. joined together, in the manner expreſſed on the plate at the end of the volume, are attributed to him.

CAMILLIO GRAFFICO.

Flouriſhed, 1588.

This artiſt was a native of Friuli in Italy. He engraved ſeveral devotional ſubjects; and worked entirely with the graver, in a ſtyle greatly reſembling that of Cornelius Cort; but his engravings are by no means equally well executed, or ſo correctly drawn. We have by him, a *holy family*, wherein the Virgin is repreſented giving the breaſt to the infant Chriſt, a large upright plate, from Bernardinus Paſſarii. He was an ingenious man, and invented certain fountains of braſs, which would caſt water upwards into the air; and brought them to very great perfection. It is ſaid, they would continue playing four and twenty hours, being ſupplied from the midſt, by a very curious contrivance. They were bought by ſeveral of the nobility to adorn their palaces; and Graffico amaſſed a conſiderable ſum of money by means of this invention.

GRAFTON.

Flouriſhed,

An Engliſh engraver, ſays Baſan, by whom we have ſeveral mezzotinto prints. He has not, however, ſpecified any of them; nor can I meet with any account of ſuch an engraver. I am inclined to think, Baſan has made ſome miſtake in the name.

CONRAD GRAHL.

Flouriſhed, 1620.

This artiſt was a native of Leipſic. According to profeſſor Chriſt, the mark compoſed of a C. and a G. as expreſſed upon the plate at the end of the volume, is attributed to him.

LE GRAND.

Flouriſhed, 1750.

An engraver of no great note. His beſt prints are *vignettes*, and *ſmall ſubjects*, which he engraved from the deſigns of Gravelot, Eiſen, and other maſters. Several of the plates for the new edition of *Ovid's Metamorphoſes*, lately publiſhed at Paris, are by him. He alſo engraved ſome large plates of *ruins*, &c. ſufficiently neat, but without any great taſte.

JACQUES GRANDHOMME, or GRANTHOMME.

Flouriſhed, 1600.

This artiſt was a native of Heidelberg. According to profeſſor Chriſt, he was pupil to Theodore de Bry; which ſeems very probable; for his ſtyle of engraving greatly reſembles that of De Bry. His beſt works are in the portrait line. His plates are executed with the graver only; they are ſufficiently neat; but ſtiff and laboured; and do not diſcover any marks of a ſuperior genius; though ſome of them are by no means entirely deſtitute of merit.

He generally uſed a cypher, compoſed of an I. and a G. joined together, or elſe an I. with a G. an H. and a T. interwoven with each other. See both theſe marks, expreſſed upon the plate at the end of the volume. Profeſſor Chriſt has, by a ſtrange miſtake, confounded Grandhomme, with John Van Vliet, the diſciple of Rembrandt.

I ſhall notice the following prints by this maſter:

The portraits of the *theological doctors and reformers of the church*, or the *hereſiarch*, as they are ſtyled, from a painter whoſe initials are J. M. F.

The *infant dauphin of France ſtrangling a ſerpent*, a ſmall whole-length, dated 1601.

Henry Smetius, a ſmall upright oval, to which he adds the word *fecit*, which ſeems to imply, that it was alſo drawn by him.

The *death of Adonis*, a very ſmall upright plate, apparently from his own deſign.

Venus and Adonis; its companion, the ſame.

The *murder of the innocents*, a ſmall upright print.

The *apoſtles*, twelve ſmall upright plates, from his own deſigns.

The *rape of Helen*, a ſmall plate, length-ways, copied from the print which Marc Antonio engraved after Raphael, &c.

D. DES GRANGES.

Flouriſhed, 1634.

An engraver of no note, who apparently reſided in London. His name is affixed to ſome very indifferent *frontiſpieces*, *books* and *plates*; among others, the ornamental title for the ſecond edition of a ſmall octavo publication, entitled, *Bethel, or a Form for Families*, dated 1634, is by him.

HENRY

HENRY GRAVELOT.

Born, Died, 1773.

This ingenius artiſt was a native of France; but he reſided much in London, about the year 1720. He was a man poſſeſſed of great fertility of invention, and compoſed with much judgment, ſmall ſubjects for vignettes, and other book ornaments. He drew alſo admirably *ancient buildings, tombs, and proſpects*; and he was employed in all theſe branches by the artiſts in London. He had been, it ſeems, in Canada, as ſecretary to the governor of that province. But the climate diſagreeing with him, he returned to Paris, from whence he came into England, invited by Claude du Boſc. He etched a great variety of plates for books; among others, ſeveral for Sir Thomas Hanmer's edition of *Shakeſpere*, in quarto; ſome of which he deſigned himſelf; but the greater part of them were compoſed by Hayman. Alſo the cuts to *Theobald's Shakeſpere*, in octavo, from his own deſigns. The large print of *Kirkſtall Abbey*, is a fine ſpecimen of his abilities, as an engraver. He returned to Paris, where he died, A. D. 1773, aged 74.

GRAY.

Flouriſhed,

He was apparently a native of England, and certainly reſided at London, where he engraved a ſet of *views*, middling ſized plates, length-ways, in a ſlight, coarſe ſtyle, without any taſte. The work bears this title: *Thirty different Draughts of Guinea*, by William Smith, ſurveyor to the Royal African Company of England, ſold by C. Clark, engraver and printſeller, Gray's-Inn. The frontiſpiece is by far the beſt print. It repreſents an *elephant*; and is very freely etched, in a ſtyle greatly reſembling that of Hollar; but it is evidently not executed by Gray.

PETER GREBBER.

Flouriſhed, 1600.

He learned the firſt principles of painting from his father, Francis Peter Grebber; after which he became the diſciple of Henry Goltzius. He excelled in painting hiſtory and portraits; and his taſte is highly commended. For his amuſement, he engraved, our *Saviour and the woman of Samaria*, a ſmall upright plate, from a compoſition of his own.

JEROM GREFF.

Flouriſhed,

This artiſt was born at Franckfort; and, according to ſome authors, he learned the art of painting and engraving from Albert Durer. The prints we have by him are wooden cuts, copied from Albert Durer, with ſurpriſing exactneſs. Hence perhaps aroſe the idea of his being the pupil of that maſter. We have by him,

The *Apocalypſe of St. John*, in folio, from Albert Durer, the ſame ſize as the

the originals, and admirably well executed. See his monogram, compoſed of an I. an M. and an F. on the plate at the end of the volume.

J. GREEN.

Flouriſhed, 1758.

This young artiſt was a native of Owen in Shropſhire. He was pupil to Baſirè, the map engraver. He ſucceeded beſt in landſcapes; and apparently, had he been under a more able tutor, might have made a conſiderable progreſs in the arts. He was employed by the Univerſity of Oxford, to engrave their Almanacks. We have alſo by him a variety of *views*, and the plates for *Borlaſe's Antiquities of Cornwall*, together with ſome few *portraits*.

CARLO GREGORI.

Flouriſhed, 1748.

A modern Italian engraver. Part of the plates in the *Muſeo Fiorentino* are by him, and ſeveral of thoſe in the collection from the cabinet of the marquis Gerini; alſo the *antique ſtatues* in the gallery at Florence, with a great number of portraits.

CARLO BARTOLOMEO GREGORI, and FERDINANDO GREGORI were, I believe, the ſons of Carlo Gregori, and aſſiſted him in the above-mentioned works.

M. GREISCHER, or GRYSCHER.

Flouriſhed,

This engraver was a native of Germany. By him we have ſeveral prints from various maſters; among others, the *Virgin ſeated in a landſcape, holding the infant Chriſt*, and St. John is repreſented ſtanding by her, from Frederic Baroccio.

JOSEPH GREUT.

Flouriſhed,

This artiſt apparently flouriſhed about the end of the laſt century, and ſeems chiefly to have been confined to portraits, which he executed in a neat ſtyle, entirely with the graver. They are, by no means, devoid of merit. I ſhall mention only the portrait of *Hieronymus Bartholomaeus*, a ſmall upright plate.

MATTHEW GREUTER.

Flouriſhed, 1585.

Strange confuſion has been made, reſpecting the time of this artiſt's birth. In the Abecedario, it is ſaid to have been in the year 1566. But Baſan and other authors give us the ſame year for the birth of his ſon. I am inclined to agree with the latter account; for the engravings of Matthew Greuter are, ſeveral of them, dated as early as 1582; at which time he could be only 16 years old, And though it is not impoſſible, but that he

he might engrave at that early age, yet it is not likely, that he ſhould have worked in ſuch perfection, or have performed ſo many plates, as we find by him about that time. The generality of authors are however agreed, that he was a native of Germany; though in the Abecedario, he is ſaid to have been born at Straſburgh, in Alſace. He is ſuppoſed to have learned the art of engraving in his own country; after which he went to Italy for improvement, where he executed a variety of plates. The time of his death is uncertain, unleſs we agree with the Abecedario; in which it is ſaid to have been, A. D. 1638, at the age of 72. It is highly probable, that he was living between the years 1620 and 1630; for he engraved, according to Le Comte, a *cavalcade*, in conjunction with Lucas Vorſterman, whoſe principal works were executed during that period.

With reſpect to Matthew Greuter, he was a man of genius; and, though he never roſe to any very high degree of eminence, many of his engravings poſſeſs great merit. His drawing is, by no means, correct, eſpecially with reſpect to the extremities of his figures, which are in general heavy, and not well marked. He ſometimes executed his plates with the graver only, in a very neat ſtyle; and ſometimes he etched, and finiſhed them with the graver, in a ſlighter manner; when he did not ſign his name at length, he ſubſtituted the initials thus: M. G. F. the F. as uſual ſtanding for *fecit*; and generally he added the date.

Venus naked ſtanding on a globe, with a variety of *figures, emblematical of virtue and vice*, very neatly finiſhed, and entirely with the graver, marked *M. Greuter inv. et fecit*, 1587, a middling ſized plate, length-ways.

Mary Magdalen ſeated in a landſcape, holding a book, leaning her right hand upon a ſkull. M. G. F. 1584, from S. Gaetano.

A ſet of ſmall plates of *inſects*, etched in a ſtyle, bearing ſome reſemblance to that of Gaywood.

The *magnificent cavalcade of the emperor Charles V.* engraved by him, conjointly with Lucas Vorſterman, a large print, length-ways, on ſeveral plates.

The *burning of Troy*, a middling ſized plate, length-ways, mentioned by Baſan, with the painter's name.

He alſo engraved ſeveral portraits; among them, is that of *pope Sixtus V.* with his coinage, as an ornamental border. Alſo *Innocent X.* the ſame; others with their *monuments*, and ſmall *ornamental figures*, all middling ſized upright plates.

JOHN FREDERIC GREUTER.

Flouriſhed, 1620.

Baſan, as before obſerved, has given the year aſſigned by the author of the Abecedario for the birth of M. Greuter the father, to the ſon; who, ſays he, was born at Franckfort, A. D. 1566. Yet this aſſertion is alſo attended with much difficulty. I have ſeen engravings by J. F. Greuter, as late as 1644; at which time he muſt have been 78 years of age. Yet it is generally allowed, that he died at the age of 72: I rather ſuſpect, there was another artiſt of the ſame family, whoſe name was Frederic; for I have remarked, that the prints, with the latter dates, though ſomething reſembling thoſe which precede them, are not ſo well executed, and have Frederic Greuter only, without the

the firſt baptiſmal name, John. But this I muſt leave to better judgment. John Frederic Greuter certainly reſided at Rome, where he engraved a variety of plates. He worked with the graver only, in a neat, clear ſtyle; but without much taſte. His drawing is often incorrect, and the extremities of his figures are very poorly expreſſed.

I ſhall mention the following only by this artiſt:

The *Virgin and Child, with St. Francis kneeling*, a middling ſized upright plate, arched at the top, from a deſign of his own, dated 1623.

An *emblematical ſubject*, repreſenting the growth of Chriſtianity, a large plate, length-ways, from Romanelli.

The *death of St. Cecilia*, a ſmall plate, nearly ſquare, from Dominichino.

The *forge of Vulcan*, a large plate, length-ways, from Lanfranchi.

A *battle*, from Anthony Tempeſta, a large plate, length-ways.

The portrait of a *cardinal*, who is ſeated, with three boys, portraits alſo; a ſmall upright plate.

He alſo engraved ſeveral other *portraits*, and a variety of other ſubjects, from different maſters, as, Guido, Vouet, Stella, Andrea d'Ancone, &c.

See the mark attributed to him, on the plate at the end of the volume.

K. GREUTER is ſubſcribed to a print, repreſenting *Hercules in the garden of the Heſperides*, from Pietro da Cortona. I ſuſpect the K. was ſubſtituted by miſtake for the F. I do not by any means believe it to be the work of another artiſt, with the ſame family name.

JOSEPH GREUTER is mentioned by Florent le Comte as an engraver; but I am not acquainted with his works.

SIMON GRIBELIN.

Born, 1661. Died, 1733.

This artiſt was born at Paris, where he learned the art of engraving. Coming into England, he worked for the bookſellers, and was near twenty years, before any particular notice was taken of his engraving. The *tent of Darius*, which he copied from Girard Edelinck's print after Le Brun, was the firſt plate, that raiſed his reputation to the public view. He afterwards engraved the *cartoons*, and engaged in other conſiderable undertakings. But as he was one of thoſe painful, plodding artiſts, who are obliged to ſubſtitute laborious formality, and mechanical preciſion, in the place of taſte, much pleaſure cannot be expected, from the examination of his works, by the connoiſſeur, or profit by the artiſt. They are executed entirely with the graver, in a cold, neat ſtyle. His drawing is incorrect; the heads of his figures want expreſſion, in general; and the other extremities are by no means well marked.

He caught cold, by going to ſee the king in the houſe of lords, and died in conſequence of it, three days after, aged 72. He left a ſon and a daughter. The following engravings are by him:

The *cartoons*, ſeven ſmall plates, length-ways, from the pictures of Raphael, then at Hampton court, but now at the Queen's palace. Theſe, I

think, are his beſt prints. Upon the title is engraved the portrait of *queen Anne*, and the repreſentation of the room in which the pictures hung.

Six *hiſtorical plates*, from the pictures in the royal collection at Kenſington, painted by Tintoret and other maſters.

The *ceiling at Whitehall*, after Rubens.

He alſo engraved ſeveral portraits, and a great variety of other ſubjects, from different maſters.

GRIBELIN.

Flouriſhed, 1733.

He was ſon to Simon Gribelin, mentioned in the preceding article. He was alſo an engraver, and followed his father's ſtyle. He went to Turkey, in the retinue of the earl of Kildare, to draw *views of the country*; but he returned in two years.

JOHN GRIFFIER.

Born, 1645. Died, 1718.

This celebrated painter of landſcapes, cattle, and ruins, was born at Amſterdam, and became the diſciple of Roland Roghman. He reſided a conſiderable time in England, where he met with great encouragement from the duke of Beaufort, and other noblemen. His pictures are held in the higheſt eſtimation. By him we have ſeveral plates of birds and other animals, etched in a very ſuperior ſtyle, from Barlow. They manifeſt great freedom of the point, and an excellent taſte. The animals are finely drawn, with much ſpirit; and the effect is very clear and pleaſing.

JACQUES GRIGNON.

Flouriſhed,

Florent le Comte calls him John Grignon. He was a native of France, and flouriſhed towards the end of the laſt century. His beſt works, I think, are his portraits, which he executed entirely with the graver; and ſome of them do him great credit. That of *Francis Maria Rhima, an eccleſiaſtic*, a ſmall upright oval plate, is executed in a very clear, good ſtyle. His hiſtorical plates, and ſubjects with figures, are by no means equally meritorious. They are dark and heavy, without effect, and, in general, very incorrectly drawn. He engraved ſome few of the plates for a work entitled *Les Tableaux de la Penitence*, in ſmall folio ſize, from the deſigns of Chauveau.

GIOVANNA FRANCESCO GRIMALDI, called BOLOGNESE.

Born, 1606. Died, 1680.

This celebrated artiſt was born at Bologna, and became the diſciple of Annibale Carracci; from whoſe ſchool he went to Rome, where he was encouraged by the patronage of Pope Innocent X. He painted hiſtory with great ſucceſs; but he more particularly excelled in landſcapes. He alſo etched a

conſiderable number of the latter, from his own deſigns. They are finely executed with great freedom, taſte and ſpirit. The compoſitions are grand, and the effect of them is produced in a very maſterly manner.

ALESSANDRO GRIMALDI.

Flouriſhed, 1670.

He was the ſon and diſciple of Giovanna Franceſco Grimaldi, mentioned in the foregoing article. He imitated the ſtyle of his father; but never equalled him in merit: yet his works are held in no ſmall degree of eſtimation. By him we have ſome few engravings; and among them, the *brazen ſerpent*, from a compoſition of his own, which, though ſlight, is a ſpirited, free etching, in the ſtyle of a painter.

JOHN GROENSVELT, or GROENVELT.

Flouriſhed,

He etched, ſays Baſan, ſeveral *views and landſcapes* after Berghem, Van Gogen, and other maſters. The name J. GROENVELT I have ſeen affixed to ſeveral portraits; among others, to that of an *anonymous lady*, from Vandyck, exceedingly neatly engraved; but in a ſtiff, taſteleſs ſtyle. The face is almoſt entirely finiſhed with ſmall dots.

GERARD GRONINGUS.

Flouriſhed,

By this artiſt I have ſeen a ſet of ten middling ſized emblematical plates, length-ways, repreſenting the *life of man from ten to a hundred years*. They are etched in a ſlight, dark manner. The drawing of the figures is incorrect, and the outlines are hard and heavy; yet, notwithſtanding all theſe faults, there is ſomething maſterly in their appearance; and ſome of the compoſitions are by no means devoid of merit. They are marked "Ger. Gronigius invent. "faciebat." Each plate has a Latin and French deſcription in verſe underneath it.

MADEMOISELLE GROSNIER.

Flouriſhed, 1760.

This ingenious lady, a native of France, applied herſelf to the arts; and by her, according to Baſan, we have ſeveral plates, after different maſters.

HANS, or JOHN BALDUNUS, or BAUDOIN GRUN.

Flouriſhed, 1511.

To this doubtful maſter profeſſor Chriſt attributes thoſe engravings, marked with an H. a C. and a B. joined together cypher-ways, which are uſually put upon a ſmall tablet with the date below, and a ſmall branch of a tree at the top; but he ſeems to build his conjectures upon a very ſlender founda-

tion. Grun in German, is equivalent to the word Green in Engliſh; he therefore ſuppoſes, it may have been the deſign of the engraver to expreſs his name by the ſmall branch. I have not a doubt of his being the ſame artiſt with Hans or John Baldung, whoſe cypher at leaſt was the ſame, and to which name the reader is referred.

MATTHEW GRUNWALD.

Born, Died, 1510.

Profeſſor Chriſt aſcribes to this artiſt, who, he informs us, was a native of Aſchafenbourgh, ſome of thoſe prints, which are marked with a cypher, compoſed of an M. and a G. in the manner repreſented on the plate at the end of the volume. The works of this maſter are not ſpecified; but he is ſaid to have imitated Albert Durer.

HANS, or JOHN GRUNWALD.

Flouriſhed,

Probably of the ſame family with the preceding artiſt. His cypher is compoſed of an H. and a G. joined together ſeveral ways, but eſpecially with the G. upon the croſs bar of the H. in the manner repreſented on the plate at the end of the volume. By him we have the *Virgin and Child*, a ſmall upright print, incorrectly copied from Albert Durer. A *woman and a ſatyr, with another woman ſtriking at her, and a man warding off the blow*, a middling ſized upright plate, copied the reverſe way from Albert Durer; but not correctly.

We have alſo ſome wooden cuts by this artiſt; among others, a ſmall *landſcape*, length-ways, with a rock, and a view of the ſea.

DERICK, or THEODORE GRYP.

Flouriſhed, 1620.

By this engraver, a native, I preſume, of Holland, we have the *map of Tartary*, for John Speed's Geography. The artiſt has introduced ſome ſmall figures, boldly engraved, in a ſtyle much reſembling that of Claude du Boſc: but they are very incorrectly drawn, and otherwiſe poſſeſs but little merit.

GIACOMO GUAVANA.

Flouriſhed, 1720.

This artiſt was a painter, born at Venice, where he reſided. According to Baſan, he etched ſeveral large *fabulous ſubjects*, from compoſitions of his own; but the particular ſtories are not ſpecified.

MICHAEL VANDER GUCHT.

Born, 1660. Died, 1725.

This artiſt was a native of Antwerp, and a ſcholar of one of the Bouttats.

It is uncertain at what time he came into England. Here, however, he met with encouragement, and reſided in London. He was greatly afflicted with the gout, which diſorder put an end to his life, October 16, 1725. He died at his houſe in Bloomſbury, and was buried at St. Giles's. His chief employment was to engrave anatomical figures; but we have many other ſubjects by him; as, a very large print, length-ways, of the *royal navy*, from Baſton. He alſo engraved ſeveral portraits; among others, that of *Mr. Savage*. The ingenious and induſtrious Mr. Virtue was a diſciple of this artiſt. He left two ſons, Gerard and John.

JOHN VANDER GUCHT.

Born, 1697. Died,

He was one of the ſons of the above-mentioned maſter; and learned the art of engraving from his father; but he received inſtructions in drawing from Lewis Cheron, and completed his ſtudies at the academy, where he deſigned from nature. He was employed by Cheſeld to draw and engrave the plates for his *Octology*, a work which does much honour to the artiſt. He is ſaid to have had a great ſhare in the engraving of the *Cupola of St. Paul's*. There are ſix academy figures by him, from the drawings of Cheron, which ſhew, that he had more knowledge in the art of deſign than power of execution with his graver. A prodigious number of book plates were engraved both by this artiſt and by his father, but they are foreign from my purpoſe.

GERARD VANDER GUCHT, the other ſon of Michael Vander Gucht, alſo engraved for the bookſellers; but he did no work of any material conſequence.

JAQUES GUCKEISEN.

Flouriſhed, 1599.

This engraver reſided at Cologne, about the concluſion of the ſixteenth century, where he engraved ſeveral plates; but the ſubjects are not ſpecified. His mark, compoſed of an I. and a G. may be ſeen upon the plate of monograms, at the end of the volume.

GUELORD.

Flouriſhed,

A native of France, who flouriſhed at the commencement of the preſent century. He engraved, according to Baſan, ſeveral prints from Oudry, P. Van Bloemen, &c.

N. GUERARD.

Flouriſhed, 1700.

He was a native of France, and an artiſt of no great note. We have by him ſome of the plates for a work of *plans and views*, entitled *Les Edifices Antiques de Rome*, publiſhed at Paris, by Antoine Deſgodetz, 1682, in folio; the frontiſpiece to a *book of ornaments*, publiſhed by Peter Bourdon, at Paris, 1703; and a ſmall plate, length-ways, repreſenting *ſoldiers marching*, from his

his own deſign. In this, as well as in ſeveral of his other works, he has attempted to imitate the ſtyle of James Callot; but he falls far ſhort of that inimitable maſter.

GUERCINO. See BARBIERI.

RENE GUERNIER.

Flouriſhed,

The name of an engraver, cited by Florent le Comte, who informs us, that he excelled in *ornaments and groteſque figures*. I am not acquainted with his works.

LEWIS DU GUERNIER,

Born, 1677. Died, 1716.

He was a native of France, and the diſciple of Chatillon at Paris. He came into England A. D. 1708; and it is ſaid, that he improved conſiderably in his drawing by frequenting the Academy, which at that time was ſupported by the private contributions of the artiſts only. He was choſen director of it; in which poſt he continued till his death, which was occaſioned by the ſmall pox, in September 1716, he being only 39 years of age. Guernier was a man of ſome genius; but whether through indolence, or want of time, he neglected the improvement of the mechanical part of his engraving, I cannot tell; certain it is, that he never acquired any tolerable maſtery of the point or the graver. His works are coarſe and heavy; and that merit, which is really to be found in them, is hid, as it were, by the rough garb, with which they are cloathed. His labours were chiefly confined to the bookſellers; and it is poſſible they might procure him much more profit, than credit. He was concerned in the engraving of the *battles of the duke of Marlborough*, conjointly with Du Boſc. He alſo engraved a middling ſized print, length-ways, repreſenting *Lot and his two daughters*, from Michael Angelo Caravagio, at the deſire of lord Halliſax; but the engraving does him no great honour.

WILLIAM GUEROULT.

Flouriſhed, 1564.

I have ſeen an octavo volume, containing a ſet of ſmall neat wood cuts, entitled, *Figures de la Bible*, or Subjects from the Bible, *illuſtrees de Huictains Francois*, illuſtrated by verſes of eight lines in French, by William Gueroult; who dedicated it to Catherine de Medicis, queen of France, A. D. 1564.

JOHN GUERRA.

Born, 1534. Died, 1612.

He was a man of ſcience, born at Modena. His genius led him to the ſtudy of mechanics; and he etched ſome ſingular machines of his own invention. He died 1612, aged 78.

LEWIS L. GUERRE.

Born, 1663. Died, 1721.

An engraver of no great note. He was, I believe, a native of France, and died A. D. 1721, aged 58. I am not acquainted with his works.

FRAN-

FRANCESCO DE LA GUERRIERE.

Flouriſhed, 1650.

A French artiſt, whom Le Comte diſtinguiſhed by the title of "painter to "the king." According to this author, he drew and etched the *groteſque friezes*, painted by Raphael Urbin in the Vatican, which he dedicated to Edward Jabach. Baſan writes this name GUERTIERE.

GUIDO. See RENI.

ASCANIUS DON GUIDO.

Flouriſhed, 1567.

This name I found affixed to a print, engraved from the *laſt judgment* of Michael Angelo, rather ſmaller than that of Martin Rota; which it nearly equals in merit. It is executed entirely with the graver, in a very ſkilful manner. The date, 1567, proves it to have been done two years prior to Martin Rota's, whoſe ſtyle of engraving it much reſembles. The name of the artiſt is written in this manner, *Aſcanis. Don. Guido faciebat.*

RAFFAELLO GUIDI.

Flouriſhed, 1598.

This artiſt was a native of Tuſcany; and judging from the ſtyle of his engraving, I ſhould ſuppoſe he had been educated in the ſchool of Cornelius Cort, or Agoſtino Carracci. He worked entirely with the graver, which inſtrument he handled with much facility. He drew correctly, and with great taſte; and the extremities of his figures are well expreſſed. Though he cannot be ſaid to equal Carracci, yet his prints manifeſt the hand of the maſter, and prove him to have been a man of very ſuperior talents. I ſhall only notice the following by him:

A *repoſo, where Joſeph is holding ſome cherries, the child points to his mouth*, a ſmall upright plate, from Franciſco Vanni.

The *entombing of Chriſt*, a middling ſized upright plate, arched on the top, from Frederico Barroccio, dated 1598.

The *crucifixion of Chriſt*, a middling ſized upright plate, from Chriſtopher Swartz.

MICHAEL ANGELO GUIDI, ſon to the above artiſt, was alſo an engraver, and imitated the ſtyle of his father; but his works are by no means worthy of a particular recital.

V. GUIGOU.

Flouriſhed, 1676.

This engraver was a native of France; but of no great note. We have by him ſome *bird's-eye views of palaces, and other edifices*, in France, executed in a very ſlight, ſtiff ſtyle. He alſo engraved a variety of portraits for books; which though ſufficiently neat, are totally devoid of taſte and effect.

SIMON

SIMON GUILAIN.

Born, 1581. Died, 1658.

This artiſt was a native of France. He excelled in ſculpture; and, for his amuſement, etched a variety of plates, in a ſlight, but maſterly ſtyle. He died at Paris, A. D. 1658, aged ſeventy-ſeven. The following are by him:

The *life of Saint Diego*, a ſet, conſiſting of twenty ſmall plates, from the deſigns of Annibale Carracci.

The *cries of Bologna*, a ſet of eighty ſmall upright plates, from the ſame. In this work he was aſſiſted by Aleſſandro Algorgi.

GUILLEMART.

Flouriſhed,

The name of an obſcure engraver, probably a native of France, affixed to the portrait of *Setani, Abbé de S. Genevieve.*

HANS or JOHN GULDENMUNDT.

Flouriſhed,

The name of a very old engraver on wood, a native, I believe, of Germany. It is affixed at full length, together with his cypher, compoſed of an H. and a B. joined together, in the manner expreſſed upon the plate at the end of the volume, to a middling ſized upright print, repreſenting two ſoldiers ſtanding; the one holding an halbert, and the other a flag. Over the firſt is written Ueyt Pildharber, &c. and over the ſecond, Feudrich; and the name, with the cypher, appears at the bottom. It is executed in a bold, ſpirited ſtyle, and the figures are very correctly repreſented in the dreſs of the time. The heads are exceedingly well expreſſed; and perhaps they were deſigned for portraits.

PETER VAN GUNST.

Flouriſhed, 1713.

This artiſt was a native of Holland. He poſſeſſed infinitely more patience, than genius or good taſte. His ſtyle of engraving, which was with the graver only, ſeems evidently formed upon the works of the Drevets. His firſt and ſecond ſtrokes are equally neat and powerful; which gives them a cold, ſilvery effect. The folds of his draperies, though not ill drawn, are marked too harſhly, eſpecially upon the outlines of the lighter parts of them. His fleſh is often extremely neat, and finiſhed with ſmall dots; but the lights are too much covered, which makes them appear heavy and fatigued. His drawing is alſo exceedingly defective. His portraits are by far the beſt, as well as the largeſt part of his works; but they are, in great meaſure, liable to the ſame objection as his figures and hiſtorical ſubjects. We have by him, the *loves of the gods*, nine middling ſized upright plates, from Titian. Smith engraved the ſame plates in mezzotinto.

A ſet

A ſet of ten portraits, of *Charles the Firſt, his Queen, and the Engliſh nobility of both ſexes*, whole length figures from Vandyck. This, I believe, is his greateſt work. Houbracken, father to the famous engraver of that name, came over into England, A. D. 1713, to make the drawings for him to engrave from; for each of which he received 160 guilders. The perſons, who employed him, were Mr. Cock, Mr. Comyns, and Mr. Swining, formerly a director of the theatre.

The portrait of *M. Chevreau*, a ſmall upright plate, from John Petitot. This is the only print engraved after that maſter, who was a famous enamel painter.

JOHN GUTTENBERG.

Flouriſhed, 1440.

To this artiſt many of the German authors have attributed the invention of the uſeful and noble art of printing. Others have argued as ſtrenuouſly, for his being the firſt engraver on wood. His pretenſions to both are however greatly diſputed. The firſt is out of my province to meddle with; and the ſecond, I believe, will be diſproved hereafter, in the Eſſay on the Origin of Wood Cuts, which will precede the ſecond volume of this work.

GENNERO GUTTIERER, or GUTTIEREZ.

Flouriſhed, 1760.

The name of a modern engraver, whoſe works are, by no means, devoid of merit. I have ſeen by him a large upright plate, repreſenting the *Virgin and Child in the clouds upon a globe*, from Carlo Marratti. It is executed in a neat ſtyle, reſembling that of Giacomo Frey; but not nearly equal to the engravings of that great maſter. Several of the plates for the Muſeo Fiorentino are by this artiſt.

TABLE I.

The Explanation of the Initial Letters uſed by the Engravers contained in this Volume.

The firſt letter, when there are two initials, if the ſecond be not an S. or an F. is uſually the baptiſmal name; the ſecond letter muſt therefore be referred to, and often the third, when there are three or more letters. The firſt letters are placed as nearly alphabetical under each general ſecond letter, as the nature of the arrangement would admit of.

A.

A.	SUPPOSED mark of Abraham de Bruin.
A. *with an helmet.*	Anſhelme. See the ſecond table.
A. F. AVG. F.	Agoſtino or Auguſtino fecit; that is, Agoſtino Carracci.
F. A.	Frants Aſpruck.
G. A.	Giovanna Agucchia.
G. A. F.	Girard Audran fecit.
G. A. P. F. GAS. F.	Gaſper ab Avibus Pativinus fecit.
I. A.	John Ammon.
I. A. F.	John Almeloven fecit.
I. A. V. Zurich, 1566.	Joſt or Jodicus Ammon Van Zurich.
N. V. A.	Nicholas Van Aelſt.
P. A.	Suppoſed mark of Peter Aubry.
R. V. A. Gandenſis Gandenſis.	Robert Van Audenaerd of Ghent.

B.

B. *upon a dye.*	Bartolomeo Beham. See the ſecond table.
B. F.	J. Baeck fecit; alſo *Vittorio Baldini* fecit.
A. Bl. A. Bloem. A. Bloem. fec.	Abraham Bloemart fecit.
Ag. *Bononiæ.*	Agoſtino Carracci.
B. B.	Bartolomeo Biſcanio.
B. B. F.	Bartolomeo Beham fecit; alſo Bartholomew Breenberg fecit.
B. S.	Fr. Bononienſis ſculpſit.
C. B. inv. et ſc. 1758.	Charles Bertram invenit et ſulpſit; alſo Chriſtopher Brechtel; alſo C. Buno; alſo Cornelius Bus.
C. Bl. Corn. Blo.	Cornelius Bloemart.
C. V. B.	Charles Van Bockel.
D. B.	Suppoſed mark of Solomon Bernard.
F. B.	Francis Barlow; alſo Frederic Bloemart.
F. B. B. F.	Frater Bonaventura Biſi fecit.

F. B. V. } Frederico Baroccio Urbinas fecit.
F. B. V. F. }
F. V. B. Francis Van Bocholt.
H. B. H. Borling; alſo Hadrian or Adrian Brouwer.
I. B. { James Belli; alſo J. Benſheimer; alſo James Beutler; alſo James Binck; alſo John Burgkmair; alſo Julius Bonaſona.
J. B. Joachim Brechtel.
I. B. } Julio Bonaſona fecit.
J. Bo. }
Julio B. F. }
I. B. F. } John Baeck fecit.
J. B. fe. }
I. B. }
I. B. fe. John Bochlein.
I. B. I. Blag. ſculp. John Blagrave ſculpſit.
Io. An. } Johannis Antonius Brixienſis.
Io. Anton. Brixian. }
I. C. B. James Binck.
L. B. fc. Laurentius Beger ſculpſit.
M. B. Martin Bouche; alſo Michael Burghers.
N. B. } Nicolaus Beatricius Lotheringus fecit. See the ſecond table.
N. B. L. F. }
N. B. fe. Nicholas Bonnart fecit.
N. de B. Nicholas de Bruin.
N. V. D. Berg. Nicholas Vander Berge.
P. B. Peter Bodart, alſo Peter Brughel.
P. B. F. { Pietro Sante Bartoli fecit; alſo Paulo Bianchi; alſo Paul Berck; alſo Paul Birckenhult; alſo John Paul Blancus; alſo Peter Bodart; alſo Peter Vander Borcht.
P. B. B. F. Peter Balthazer Bouttats fecit.
Petr. Ss. Bartſ. ſc. Rom. } Pietro Sante Bartoli Perugino fecit, or ſculpſit.
P. V. D. Berge. Peter Vander Berge.
W. B. John William Baur; alſo W. Buitwech.
W. B. W. W. Buitwech.

C.

A. C. F. Annibale Carracci fecit. See the ſecond table.
A. C. } Agoſtino Carracci; he alſo uſed theſe marks, **A. F. AVG. F.** and **A. Bononiæ.**
Ag. C. }
Agoſ. C. }
B. C. F. Bernard Capitelli, fecit.
B. C. Eques. Bartolomeo Coriolanus Knight.
C. C. F. Camillo Congio fecit.
Do. CAP. Domenico Campagnola.
D. C. F. Domenico or David Cuſtodis fecit.
D. M. C. F. Domenico Maria Canuti fecit.
F. C. { Francheſco Carracci fecit; alſo Francois Clein, or Klein, who ſometimes uſed the initials F. K.
H. C. Hadrian or Adrian Collaert.
H. C. F. Hieronymus or Jerom Cock fecit; alſo Hans or John Collaert.
H. V. C. } Hans or John Van Culenback; the laſt mark I. C. is alſo attributed to
I. C. } Giacomo or Jacopo Caraglio.
I. T. C. F. B. Joachim Theodorus Coriolanus fecit Baſileæ.
L. C. } Lodovico Carracci.
Lo. C. }
L. C. } Lucas Ciamberlanus.
L. C. ſculp. }
L. C. } Luca Cranach. See the ſecond table.
L. V. C. }
L. C. CIV. F. Lodovico Cardi Civoli fecit. See the ſecond table.
M. C. Martin Cleve.

M. le C. de C. fculp. Monſieur le Comte de Caylus, ſculpſit.
N. C. } Nicholas Cochin fecit. See the ſecond table.
N. C. f. }
N. C. F. Nicholas Chaperon fecit.
P. C. } Paolo Cagliardi, called Paolo Veroneſe.
PA. CAL. }
R. C. F. Raphael Cuſtos fecit.
S. C. } Stephen Carteron fecit.
1615. }
S. C. F. }
V. C. Vincenzio Caccianemici.
W. C. William Carter.

D.

A. V. D. Anthony Vander Does.
C. D. C. Decker. See the ſecond table.
C. D. F. Charles David fecit.
Cæſ. Dom. inc. 1614. } Cæſar Dominicus incidit.
G. V. D. Gulielmus Van Delphius, or William Van Delft.
L. D. Louis Daven.
L. D. fec. Louis David, fecit.
T. D. Thomas Dudley.

E.

A. V. E. Albert Van Everdingen.
C. E. *George* Charles Eimmart.
J. E. John Evelyn.
I. E. F. J. Errar fecit.

F.

F. { Perhaps Finguerra. See the deſcription of plate IV. in the ſixth chapter of the Eſſay on the Art of Engraving at the beginning of this work. A ſingle F. is alſo one of the marks of John Ferdinand.
A. F. Fec. Antonio Faldoni fecit.
B. F. V. F. Baptiſta Francus Venetus fecit.
D. F. Dominico *Maria* Fontana.
F. F. J. Ferdinand fecit.
F. V. F. Frederic Van Falckenbourg, alſo Francis Van Ferg.
HO. F. F. { Horatius Farinatus fecit; to the etchings by this artiſt, the following initials are alſo uſually added, Pa. Fo. V. I. that is, Paolo Farinato of Verona inventor, who was his father.
I. F. John Fiſher; alſo the ſuppoſed mark of one of the family of the Feyerabands.
I. F. V. S. Jeremiah Falck, Van or *of* Stockholm.
I. B. F. Jacobus Baptiſta Fontana.
L. V. F. Lucas Van Falckenbourg.
M. F. The ſuppoſed mark of one of the family of the Feyerabands.
P. F. } Paolo Farinato, or Paolo Veroneſe fecit.
P. V. F. }
S. F. Sigiſmond Feyeraband.
S. F. ſc. Simon Friſius ſculpſit.
S. H. F. The ſuppoſed mark of one of the family of the Feyerabands.
T. F. Tobie Fendt.
V. F. } Vicenzio Franceſchino; alſo the ſuppoſed mark of one of the family of the Feyerabands.

G.

G. R. B. F. } Guidus Rheni Bononienſis faciebat.
G. R. F. }

G. M. F.	George Ghiſi of Mantua fecit. See the ſecond table.
A. G.	Albert Glockenthon. See the ſecond table. Alſo the ſuppoſed mark of one of the family of the Garners.
B. G.	Bernard Gallo.
DIANA DIANA INCIDEBAT.	Diana Ghiſi of Mantua.
G. de G. fec.	Gulielmus, or William de Geyn fecit.
H. G.	Hubert Goltzius; alſo Henry Goltzius. See the ſecond table.
M. G.	M. Greiſcher.
M. G. F.	Matthew Greuter fecit. See the ſecond table.
Mel. Giri. Fec.	Melchior Giridana fecit.
Noel. G.	Noel Garner. See the ſecond table.
S. G. 1547. S. G. F.	Simon Guilian fecit.
V. G.	V. Gamperlin. Alſo the ſuppoſed mark of one of the Garner family.

TABLE

dam inv et fec
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in Mantoua
1608
MDCV
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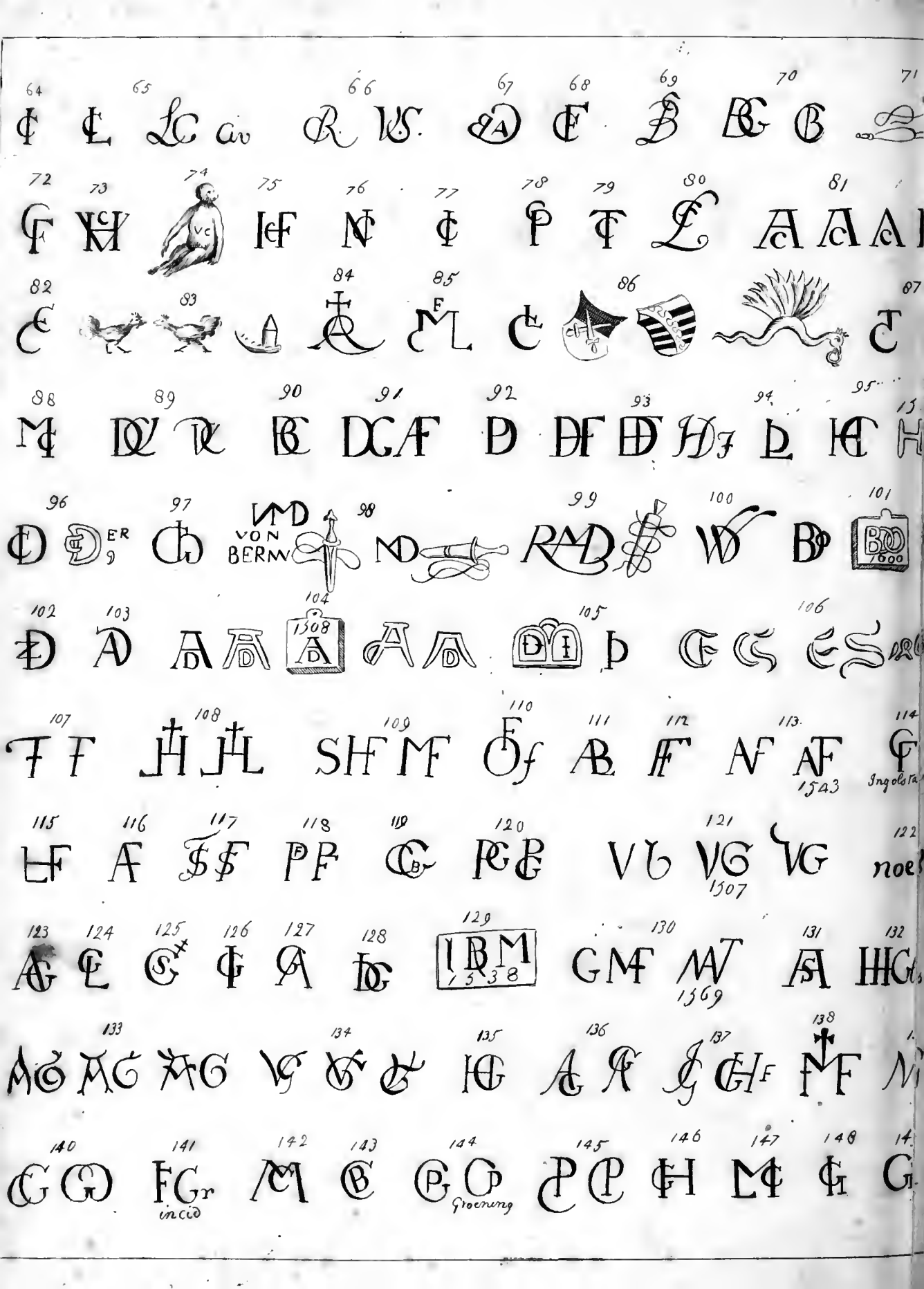
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incid
Groening

TABLE II.

The Explanation of the Monograms, Cyphers, &c. contained in the two Plates annexed.

PLATE VIII.

A.

No.

1 *H. Abbe.*
2 *Leonard Abents.*
3 *P. Adam* invenit et fecit.
4 *Philip Adler.* This mark is alſo attributed to Agnes Frey.
5 *Cherubino Alberti.* Two marks.
6 *Henry Aldegrever.* With or without a tablet.
7 *Aleſſandro Algardi.*
8 *Albert Altdorfer.* Andrea Andreani uſed the ſame mark, adding the words, "in Mantoua," and frequently a date.
9 *Joſt* or *Jodicus Amman* or *Ammon.* Six marks.
10 *Andrea Andreani.* Three marks; the firſt retembles that of Albert Altdorfer.
11 *Anſhelmo* fecit.
12 *Silvius Antonianus.*
13 *John Walther Van Aſſen.*
14 *Robert Van Audenaerd.*
15 *Gaſper ab Avibus*

B.

16 *Francis de Babylone.*
17 *Aleſſandro Badiale.*
18 *Johannſſen Baldung.* Two marks, both of which were uſed by ſeveral other maſters. See No. 36, 37, 40, 46, 56, 62.
19 *Nicolo Beatrici.* Three marks; the firſt of which was alſo uſed by Natalis Boniface.
20 *Hans or John Sebald Beham.* With or without a tablet.
21 *Bartolomeo Beham.* Two marks.
22 *Dominico del Barbiere.* This mark was alſo uſed by Domenica Maria Bonavera.
23 *John William Baur.* The ſame mark was uſed by W. Buitwech.
24 *Matthias Beitler.*
25 *Stefano de la Bella.* Two marks.
26 *Claus or Nicholas Berchem or Berghem.* Three marks.
27 *John George Bergmaller.*
28 *Solomon Bernard,* called Le Petit or Little Bernard.
29 *James Binck.* This mark was alſo adopted by Hans or John Burgkmair.
30 *John de Biſchop or Epiſcopius* fecit.
31 *Cornelius Blecker.*
32 *Abraham Bloemart.* With or without a date.
33 *Michael Blond.*

34 *George*

34 *George Bockman.*
35 *Abraham Bloteling.*
36 *Hans or John Bockſperger.* This mark was uſed by ſeveral other maſters. See 18, 37, 40, 46, 56, 62.
37 *Hubert Bovim.* See in the preceding number the different maſters by whom this mark was uſed.
38 *H. Boiling.* This mark was alſo uſed by Horazio Borgiani.
39 *Rene Boivin.* Theodore de Bry uſed the ſame mark.
40 *Hans or John Bol.*
41 *Boetius Adams a Bolſwert.* Two marks.
42 *Schelcius a Bolſwert.* Three marks.
43 *Domenico Maria Bonavera.* The ſame mark was uſed by Domenica del Barbiere and Bartolomeo Dolendo.
44 *Natalis Boniface* fecit. The ſame mark was alſo uſed by Nicolo Beatrici.
45 *Henry Vander Borcht.*
46 *Horazio Borgiani.* Two marks, both of which were uſed by other maſters. See No. 18, 36, 37, 38, 40, 56, 62.
47 *Jerom Boſche.* Three marks.
48 *Andrew Both.* The ſame mark was uſed by Andre Bretſchneider.
49 *Ambroſius Brambini.*
50 *Peter Brebiette.*
51 *D. V. Bremden.*
52 *Hans or John Breſang.* Two marks, the firſt of which was uſed by Johannſen Baldung.
53 *Andre Bretſchneider.* This mark was alſo uſed by Andrew Both.
54 *Criſpin Vanden Broeck.* Three marks.
55 *John Van Bronkhorſt.*
56 *Hans or John Broſamer.* This mark was uſed by ſeveral other maſters. See No. 18, 36, 37, 40, 46, 56.
57 *Abraham de Bruin.* Three marks, the firſt of which is alſo attributed to Silvius Antonianus.
58 *Nicholas de Bruin.* Two marks.
59 *Theodore de Brye.* Rene Bovin uſed the ſame mark.
60 *W. Buitweeh.* John William Baur uſed the ſame mark.
61 *Michael Burghers.*
62 *Hans or John Burgkmair.* Two marks. Several other maſters uſed the ſame marks. See No. 18, 29, 36, 37, 40, 46, 56.
63 *Cornelius Bus.* Four marks.

PLATE IX.

C

64 *James Callot.* The ſame mark, with the date 1545, is attributed to Jerom Cock.
65 *Lodovico Cordi*, called *Civoli.* Two marks; the firſt of which was alſo uſed by Lucas Ciamberlanus.
66 *Carolus Rex Utriuſque Sicilae, Charles, King of the Two Sicilies.*
67 *Annibale Carracci.*
68 *Franceſco Carracci.* The ſame mark was uſed by Francis Cheaveau.
69 *Bernard Caſtelli.*
70 *Giovanni Benedetto Caſtiglioni.* Two marks.
Francois Cheveau. See No. 68.
Lucas Ciamberlano. See No. 65.
71 *Cleeman.*
72 *Franceſco de Clein.*
73 *Henry Van Cleve.*
74 *Martin Van Cleve.*
75 *Herman Coblent* fecit. *Hadrian* and *Hans or John Collaert*, both of them uſed this mark alſo.
76 *Nicholas Cochin.*
77 *Jerom Cock.* James Callot uſed the ſame mark, but without the date.

78 *Peter*

78 *Peter Cock or Coeck.*
79 *Thomas Cockſon.*
80 *Etienne or Steeven Colbenſchlag.*
81 *Adrian or Hadrian Collaert.* Four marks. See alſo No. 75.
Hans or John Collaert. See No. 75.
82 *Camillo Congio.*
83 *Cornelius Cort Van Hoorn.* Two marks.
84 *Peter Cottart*
85 *Michael Coxis.*
86 *Lucas Cranach.* Four Marks.
87 *Theodore Cruger.* Two Marks.
88 *Matthias Cruger.*
89 *Dirick or Theodore Van Cuercubert.* Two marks.
90 *Bernardino Curti.*
91 *Domenico Cuſtos Auguſta* fecit.

D.

92 *Peter Daret.*
93 *Jerom David.* Three marks.
94 *Louis David.*
95 *Hieronymus or Jerom Davidſon.* Two marks.
96 *C. Decker.* Two marks.
97 *Gulielmus Jacobus Delphius, or William James Delft.*
98 *Nicholas Manuel Deutſch.*
99 *Rodolphe Manuel Deutſch.*
100 *Wendel or Vander Dietterlin.*
101 *Bartholomew Dolendo.*
102 *Zachary Dolendo.*
103 *A. Drebber.*
104 *Albert Durer.* Five marks.
105 *John Duvet.* Two marks.

E.

106 Three marks attributed to *Engelbrecht.*

F.

107 *William Faithorne.* Two marks.
108 *Domenico Falcini.* Two marks.
109 Two marks attributed to artiſts of the family of the *Feyerabands.*
110 *Odardo Fialetti* fecit.
111 *Albert Flamen.*
112 *Francis Floris.*
113 *Antonio Fontuzzi.* This artiſt, a native of Italy, flouriſhed towards the middle of the ſixteenth century. He etched a conſiderable number of plates in a coarſe ſtyle, not a little reſembling that of Tempeſta; but the outlines of his figures are by no means correctly drawn. He worked chiefly from Primaticcio, and his prints are uſually dated from 1540 to 1550. We have alſo ſome few etchings by him from his own deſigns.
*** *This article was omitted by miſtake in the body of the work, where it ſhould have been inſerted. It is referred to, however, in the Errata.*
114 *George Frenzel.* Francis Clein uſed this mark alſo, but without date or inſcription beneath it.
Agnes Frey. See No. 4, plate 8.
115 *Louis Frig.*
116 *Adam Fuchs.*
117 *Sebaſtian Furck.* Two marks.
118 *Peter Furnius.* Two marks.

G.

119 *Giovanni Batiſta Galeſtruzzi.*
120 *Philip Galle.* Two Marks.

121 *V. Gamperlin.*
122 *Noel Garner.*
123 *Antoine Garner.*
124 *Leonard Gaulter.*
125 *Sigiſmond Gelenius.*
126 *Jacinto Gemignano.*
127 *Abraham Genoels.*
128 *James de Gheyn.*
129 *John Baptiſta Ghiſi*, of Mantua, alſo without the tablet.
130 *George Ghiſi*, of Mantua, fecit. Two Marks.
131 *Adam Ghiſi*, of Mantua, ſculpſit.
132 *Hans or John Henry Glaſer.*
133 *Albert Glockenthon.* Three marks.
134 *Van Goar.* Three marks.
135 *Henry Goltzius.* Hans or John Guldenmundt uſed the ſame cypher.
136 *John Andre Graf.*
Conrad Grahl. See the firſt mark No. 142.
137 *Jaques Grandhomme* fecit.
138 *Jerom Greff.*
139 *M. Greiſcher.*
140 *G. Greuter.* Two Marks.
141 *John Frederic Greuter*, incid.
142 *Matthew Greuter.*
143 *Bartholomew Groen.*
144 *Bartholomew Groennig.*
145 *C. P. Gerard Groningus.*
146 *Hans or John Grunzvald.*
147 *Matthew Grunzvald* of Aſchaffenbourg.
148 *James Guckeiſen.*
Hans or John Guldenmundt. See No. 135.
149 *Guido Rheni.*

END OF THE FIRST VOLUME.

ADAM and EVE.

Done from a scarce print engraved by Marc. Antonio Raimondi the same size as the Original.

Raphael Santio da Urbino inv.

A

BIOGRAPHICAL DICTIONARY;

CONTAINING AN HISTORICAL ACCOUNT OF ALL THE

ENGRAVERS,

FROM THE EARLIEST PERIOD OF THE ART OF ENGRAVING TO THE PRESENT TIME;

AND

A SHORT LIST OF THEIR MOST ESTEEMED WORKS.

WITH

THE CYPHERS, MONOGRAMS, AND PARTICULAR MARKS, USED BY EACH MASTER, ACCURATELY COPIED FROM THE ORIGINALS, AND PROPERLY EXPLAINED.

TO WHICH IS PREFIXED,

AN ESSAY ON THE RISE AND PROGRESS OF THE ART OF ENGRAVING, BOTH ON COPPER AND ON WOOD.

WITH SEVERAL CURIOUS SPECIMENS OF THE PERFORMANCES OF THE MOST ANCIENT ARTISTS.

By *JOSEPH STRUTT.*

VOL. II.

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M,DCC,LXXXVI.

AN ESSAY ON THE ART OF ENGRAVING, WITH AN ACCOUNT OF ITS ORIGIN AND PROGRESS.

CHAPTER I.

An Introduction to the Continuation of the Eſſay on the Art of Engraving, &c. containing a ſhort Examination of the Difference, in the Style of Drawing, between the Artiſts of the Italian, and the Artiſts of the German School, at the Commencement of the ſixteenth Century.

BEFORE I proceed with the Eſſay on the Origin and Progreſs of Engraving, I wiſh to make ſome few general obſervations upon the different ſtyles of the German and Italian ſchools, at the commencement of the ſixteenth century; and I mean to confine myſelf entirely to the engravings of that period, and principally to that part of them, which refers to the expreſſion of general forms, or what may properly be called drawing; for with reſpect to the invention, compoſition, expreſſion, and the other eſſential requiſites in painting, they do not immediately concern the preſent deſign.

On examining the works of the German artiſts at this period, the eye is diſguſted by the ſtiffneſs and inelegance of the general forms. If we look at the draperies, the folds are either long and narrow, or ſubdivided into a multiplicity of ſmall parts, interſecting one another at right angles, and reſembling the crumpling up of paper, rather than the flowing lines, produced by the eaſy fall of any ſpecies of cloth. And the pains, which they took to expreſs each fold with ſuch laboured minuteneſs, proves, that this defect proceeded not from want of attention, but from a vitiated taſte, formed from long habit upon a Gothic original. It is indeed by endeavouring to produce ſomething ſuperior to nature, that they have ſunk ſo far below her. There is another fault, which ſtrikes us, equal in magnitude to the former; eſpecially when we conſider the female figures, and ſuch as required beauty and elegance in the compoſition; and this is the frequent neglect of expreſſing the indication of the limbs, as they muſt occaſionally appear beneath the drapery; which gives them the appearance of the wax dolls, dreſſed up by children. The heads and the hands are perhaps moulded with ſome pains; but it will require the exertion of a fertile imagination, to ſubſtitute any tolerable ſhape for the body or dimenſions for the limbs; for the ſpectator has commonly ſufficient ſcope allowed him for the employment of his ideas.

Albert

Albert Durer, and the ſucceeding ancient German maſters, took great pains in the ſtudy of the human figure; but it appears to have been a theoretical, rather than a practical ſtudy; and we may juſtly be ſurpriſed to find the naked parts of their figures ſo very incorrectly drawn, not only with reſpect to the outlines, but alſo with reſpect to the muſcular markings. Indeed the muſcular parts of the limbs are, in general, ſo poor and thin, that they have the appearance of belonging to perſons emaciated by ſickneſs; while, on the other hand, the extremities are large and the joints protuberating and heavy. It ſeems as if they paid little attention to the appearance of nature; or, if they did, copied her under her worſt forms. For large extremities are not only inconſiſtent with beauty and elegance, but always convey to the mind the idea of weakneſs. Another fault in the works of the artiſts of Germany, at this period, is the great want we diſcover in them of diverſity of character, with reſpect to the drawing of the naked parts of the human figure. The ſame meagre ſtyle of outline appears in the repreſentation of a Sampſon or a Hercules, that prevails in an Adam or an Adonis; but this defect is particularly ſtriking in the female figures. Henry Aldergraver, who was probably the pupil of Albert Durer, ſeems to have been aware of this, and in his beſt works he has, in a great meaſure, avoided it. John Sebald Beham followed his example; and George Penz, with Barthelmy Beham, his contemporary, who both of them are ſaid to have ſtudied at Rome, in the ſchool of Marc Antonio Raimondi, quitted almoſt entirely the Gothic ſtyle of their countrymen, and adopted that of the Italians.

Simplicity of outline and beauty of form were as much ſtudied by the Italian, as they were neglected by the German artiſts. The antique ſculptures, which the former had continually before their eyes, were, without doubt, the ſources, from which they derived thoſe ideas of beauty and elegance. Raphael, with the other eminent artiſts of this period, obtained ſo great an advantage from the ſtudy of them, that the ſucceeding maſters not only followed their example, but laid it down as a rule to their ſcholars, to conſider ſuch a ſtudy, as a very eſſential part of their education, if they meant to excel. Hence it is, that the great Italian artiſts have ſo uniformly preſerved the ſame ſtyle of deſign. They were taught from their infancy to look with admiration upon the antique ſculptures, and to conſider them as the moſt excellent models to form their taſte upon; by this means the ſtudy of them became habitual, and as it were a thing of courſe.

The ſimplicity of ſtyle, which ſo evidently marks the beſt Italian prints of this period, has been cenſured, with no ſmall ſeverity, by the modern French artiſts. They ſpeak of the ſtudying of the antiques as carried too far; and remark, that the ſwellings of the muſcles, and markings of the joints are too equally round and uniform, wanting the flat parts, which appear in nature, and not only give a beautiful variety to the form of the outlines, but add greatly to the ſpirit and expreſſion of the drawing, eſpecially in ſtrong and muſcular figures.

It is certainly true, that the ſtudy of the antiques ſhould be blended with the ſtudy of nature. Where the latter is wholly neglected, in preference to the former, the works of ſuch an artiſt, though correctly drawn, have always much of the coldneſs and inanimation of marble ſtatues. And where nature alone is attended to, without the ſtudy of the antiques, the defects, in general, will be more exceptionable than in the former caſe. For, as we have ſeen in the works of the German artiſts, a bad, vitiated manner is contracted, which impoveriſhes the compoſitions even of the greateſt maſters. And this ariſes from the great difficulty of meeting with nature, truly fine and perfect in all her parts. Fine forms have been ſelected by the ancient ſtatuaries, from variety of different ſubjects, and united by a proportion, which has generally been conſidered as very excellent. To theſe forms, and to this proportion, we ſhould carefully turn our eyes; but nature ſurely ought not to be neglected.

Theſe obſervations, it is preſumed, are juſt in themſelves; but the objections, upon which they are founded, cannot be applied to the beſt works of Marc Antonio; and whenever they have been ſo, it muſt have ariſen from the critic's not having carefully

examined the engravings by that great maſter. It is granted, that his outlines are ſometimes harſh, and the terminations of the ſhadows defective in harmony, and want thoſe gradations of light and ſhadow, which produce an agreeable effect; but whoever will give himſelf the trouble of tracing thoſe very prints, will find the outlines correct and beautiful; he will obſerve, that the form of the muſcles are juſt; and that the knitting of the joints, and the markings of the extremities, are very finely expreſſed. They will hold far better with George Ghiſi of Mantua, and thoſe who followed his ſtyle of engraving. Ghiſi, though a man of abilities, was a great manneriſt, and certainly paid little or no attention to the beautiful variety of forms, which are found in nature.

Bernard Picart, a French artiſt, who flouriſhed at the commencement of this century, may be placed at the head of the party, who have ſet their faces againſt the works of old maſters; and thoſe, in particular, of Marc Antonio and his ſcholars. "The out-"lines of their figures," ſays he, "when they worked from the deſigns of Raphael, "are hard, equal lines; the engraving part is neat, but meagre, and without round-"neſs, or gradation of light and ſhadow, which the connoiſſeurs pretend to applaud, "and call improperly the *gout de Rafael*. But," adds he, "when the prints are compared "with the drawings, they are found, not only to be very inferior, but by no means per-"fect copies; the engravers, in many inſtances, having taken unwarrantable liberties, ſuch "as adding back-grounds, where there are none, and working over parts, which are left "clear and light in the originals." But in this inſtance he either was not informed, or had forgotten, that Marc Antonio and the greater part of his diſciples worked immediately under the eye of Raphael; and thoſe alterations were moſt probably made by the painter himſelf. So alſo, if we look at the *Saint Cecelia* from Raphael, as engraved by Marc Antonio, and compare it with the engraving by Strange, from the picture at Bologna, we ſhall find the compoſition conſiderably varied; and ſome of the figures, that eſpecially of *Mary Magdelen*, totally changed. But the reaſon is evident, the print by Marc Antonio was taken from the original drawing; and the alterations took place, when the artiſt painted his deſign upon the canvaſs. Indeed not only he, but his diſciples, alſo, worked, in general, from the drawings of Raphael, and very ſeldom from his pictures.

By way of ſoftening the ſeverity of his other remarks, he adds, "Give Marc Antonio "and the old maſters their due, for they claim indulgence. It is extraordinary, that "they ſhould have puſhed the art ſo far as they did, at ſo early a period. But," continues he, "when the advocates for them pretend to ſay, that the art of engraving has "not been improved ſince their time, they talk abſurdly." Without doubt, if any one did pretend to aſſert ſo manifeſt a falſehood, it would be abſurd; but till the old maſters do meet with ſo extraordinary an advocate, no arguments on the contrary are neceſſary: the fact is too generally known, even by people, who are not judges, to need them. Therefore, ſo much of his diſcourſe, at leaſt, might reaſonably have been ſpared. He writes, he informs us, to remove the prejudices, which many of the admirers of the ancient maſters had formed againſt the modern artiſts. But I cannot conceive that it is neceſſary, in order to elevate the fame of the moderns, to ſtrip antiquity of all its laurels, and blot out, with a ſtroke of the pen, the merit of many very great artiſts, only becauſe that merit was become the object of admiration. Neither is this violent method of proceeding by any means well calculated to remove the prejudices, which any might have imbibed; nor even to prevent the effects of the prevalence of cuſtom, which has led and does lead many to venerate the productions of the ancients; though, in reality, they have never diſcovered one of the beauties, for which alone they are intitled to reſpect. Certainly when we ſpeak of the mechanical part of engraving, the taſte and beauty of finiſhing, the judicious diſtributions of light and ſhadow, the works of the old maſters will bear no compariſon with thoſe of the modern ones. But perhaps it may be added, that the mechanical part of engraving is too much the object in view,

in

in the preſent day; while the more eſſential parts, namely, correctneſs and purity of drawing, in which the ancients excelled, are often haſtily overlooked.

It would perhaps have been more advantageous to Picart, if he had never entered the field againſt the ancients, or, at leaſt, if he had ceaſed hoſtilities, when he had laid down his pen. But not contented with abuſing their works, his vanity prompted him, in an evil hour, to take up the point and the graver, to convince the world how much it had been impoſed upon. For this purpoſe he imitated the etchings and engravings of various maſters, and called the collection *the innocent impoſtors*. But they ſufficiently prove his want of abilities to execute the work in ſuch a manner, as to deceive an experienced judge. The two following engravings are all I ſhall take notice of. The firſt is *a Venus and Cupid*, copied from a drawing by Raphael, in the King of France's cabinet. This drawing was engraved by Marc Antonio. The ſecond is *a Bacchanal*, from a drawing by the ſame maſter, in the ſame cabinet; and it was firſt engraved by Agoſtino de Muſis, the Venetian, who was the ſcholar of Marc Antonio. Having diſcovered the original drawings, he gravely tells us, that he thought he could produce ſomething better, than what had excited ſo long the admiration of the curious; and with this laudable reſolution he ſet to work, and appears to have been well ſatisfied with the productions of his graver. But can the voice of candour ſay he has been ſucceſsful? I apprehend not. I have not, it is true, ſeen the original drawings, from which the prints are engraved; but if they are faithful tranſcripts of thoſe drawings, I ſhould not heſitate to declare, that Raphael learned the art of deſign in the French academy; and, what is more extraordinary, drew in the very ſtyle adopted by Picart himſelf. It appears to me, that Picart, like his countryman Nicholas Dorigny, has ſo much frenchified the Italian painter, that he would find it a difficult taſk at firſt ſight to know his own compoſition.

Picart was certainly a very able artiſt in his way; but not being fond of the graver, his prints are never highly finiſhed. His great excellence lay in deſigning and engraving ſmall compoſitions for vignettes and other book plates; and his works in this line are exceedingly meritorious. In juſtice to him we ought to obſerve, that he did not live to publiſh the above-mentioned work; but being approved of by his friends, it was given to the public after his death. It is much to be lamented, that they had not judgment ſufficient to ſuppreſs it. His misfortune was ſuch as many other great men have experienced through the zeal of their friends, to publiſh all their productions, which zeal has often been more prejudicial to their fame, than all the malevolence of their enemies.

It is probable that Picart's judgment was miſled by his vanity; but this motive can hardly be attributed to a writer of our own country, who poſſeſſed of very little more knowledge in the arts, than what is diſplayed by a liſt of technical terms, and a few theoretical obſervations, has taken a decided part with Picart, and levelled his anathemas againſt the old maſters, in general, through the medium of Marc Antonio.

Picart was not the firſt artiſt, who attempted to deceive the unwary connoiſſeurs. Henry Goltzius, a German maſter, and a man of ſuperior abilities, being diſguſted at the preference which was given to the works of Albert Durer, Lucas of Leyden, and other artiſts of thoſe ſchools, when compared with his own, (for he had attempted to improve the taſte of his country, and this attempt was not immediately reliſhed) undertook in a deciſive manner to prove, that his talents were not inferior to thoſe of his predeceſſors. In order to diveſt his contemporaries of ſo unreaſonable a prejudice, he engraved a plate repreſenting *the circumciſion of Chriſt*, in the ſtyle of Albert Durer, which we are informed, and, indeed, we can eaſily credit the information, being printed on ſoiled paper, and torn to give it the appearance of antiquity, was really ſold as a curious performance by that maſter. He then proceeded to engrave *the adoration of the wiſe men*, in the ſtyle of Lucas of Leyden, and was equally ſucceſsful. Theſe prints, which conſiſt of ſix, are called his maſterpieces, and they are by no means undeſerving of that appellation. The laſt of them repreſents *a holy family*, and is in his own ſtyle. This admirable print is greatly ſuperior to any of the others; and, without doubt, it was the original intention of the artiſt, that it ſhould be ſo.

But

But to return from this long digreſſion. In order to illuſtrate more clearly the obſervations I have offered to the public, reſpecting the correctneſs of outline, which is ſo diſtinguiſhable in the works of Marc Antonio, I have attempted to copy *the Adam and Eve*, engraved by that artiſt from Raphael, which is a very ſcarce and valuable print. (See the frontiſpiece.) I have not imitated the ſtyle of engraving, in which the original is executed; but have finiſhed it as neatly, as I conceived was conſiſtent with the deſign; and have cauſed the back-ground to be covered with a light aqua tinta, in order to bring the figures more forward, and to produce a greater degree of harmony If theſe liberties ſhould be thought to require an excuſe, I could wiſh that it might be recollected, that the ſole purpoſe, for which this plate is given, is to ſhow the ſtyle of drawing, which prevails in the beſt engravings by Marc Antonio. I have therefore conſidered the print as a drawing only, the effect of which I was to produce in the neateſt and moſt agreeable manner I could. And I hope thoſe defects, which may be diſcovered in the copy, are ſuch only, as naturally muſt ariſe from the difficulty of imitating the beauties of one of the fineſt prints, by one of the greateſt maſters of the early Italian ſchool, aſſiſted by Raphael himſelf. The outlines of the figures, and ſuch parts as reſpect the drawing only, are, I believe, expreſſed with ſome degree of correctneſs, ſufficient, at leaſt, to demonſtrate the beauty and elegant flow of lines, which ſo evidently diſtinguiſhed the works of the Italian ſchools, when compared with the mannered repreſentations of nature by the Germans, under ſuch forms as are by no means agreeable to the eye. In order further to confirm my obſervation upon the ſimplicity of ſtyle, adopted by the Italian artiſts, I have copied a ſecond print, originally engraved by Marc Antonio from Raphael; which is ſtill more rare than the preceding. (See plate IV.) The ſame liberty is taken with the engraving of this plate, as with the other, and for the ſame reaſon. It repreſents *St. Jerom upon his knees*, devoutly meditating upon the fatal conſequences of the fall of man. The figure has all the ſimplicity of nature herſelf, without the leaſt appearance of art; and yet, on examination, much art may be diſcovered in the judicious contraſt of the ſeveral parts one with another. The reaſon, indeed, aſſigned by the moſt ſkilful writers upon the beauties of painting, why the works of Raphael make ſo little impreſſion upon the mind, at the firſt ſight, is, they reſemble nature in that pure and ſimple ſtate, in which the eye is conſtantly accuſtomed to ſee her; but, on re-examination, they improve upon the ſpectator; and the beauties, which at firſt were hidden, develop themſelves by degrees, and excite in the end the higheſt admiration. Theſe obſervations have been made, with reſpect to the wonderful performances by that great maſter in the Vatican at Rome.

If we look at the mechanical part of the engraving, whilſt we are ſpeaking of the comparative merit of the German and Italian artiſts at this period; the deciſion muſt be made entirely in favour of the former. Albert Durer, Lucas of Leyden, Henry Aldegrever, and ſome few other artiſts of this time, have produced ſuch performances, as cannot be viewed without admiration. The firſt of theſe maſters, in particular, handled the graver with ſo much facility and judgment, that his beſt works, in point of neatneſs and preciſion, have rarely been equalled, much leſs ſurpaſſed. Marc Antonio and his ſcholars appear, in general, to have made this branch of the art, a ſecond conſideration only: it was kept in ſubordination to the drawing and expreſſion. Not but that it muſt, in many inſtances, be acknowledged, that if more neatneſs and preciſion had been added to their engravings, they would have been much leſs objectionable, to the common eye eſpecially.

The reſult of theſe obſervations therefore is, that if we look for beauty of form, or correctneſs of outline, in the works of the old German maſters, we ſhall not be likely to ſucceed in our reſearches. Neatneſs and preciſion was the characteriſtic of this ſchool, as beauty and elegance of form was of that of the Italians.

CHAP. II.

The Examination of the Works of the German Maſters continued, from the Fifth Chapter of the Eſſay on the Art of Engraving in the Firſt Volume.

I concluded the few general obſervations, which I made in the former volume, upon the engravings of the early German artiſts, with ſome account of the works of Martin Schoen and Iſrael Van Mecheln. In the preſent volume I have given two plates; the one repreſenting *St. Sebaſtian tied to a tree.* (ſee plate II, copied from a print by Martin Schoen of the ſame ſize); and the other *St. Agnes*, from an engraving by Iſrael Van Mecheln. I have ſelected the beſt naked figure I could find by the firſt artiſt; but the drawing of the latter is ſo exceedingly defective, that I choſe a draperied figure, and one, which, I conceive, is by no means a bad ſpecimen of the abilities of the artiſt.

It now remains to offer to the peruſal of my readers ſome few obſervations, in a general manner, upon the ſtate and progreſs of the art, in Germany and the Low Countries, from the commencement of the ſixteenth century; at which period flouriſhed ſeveral very eminent artiſts. Michael Wolgemut was a man of abilities, though the beauty of his works is much obſcured by the Gothic ſtiffneſs, which prevails in them. To him Albert Durer owed his firſt inſtructions in the arts of deſign and engraving, eſpecially on wood, in which ſtyle Wolgemut principally employed himſelf.

Albert Durer may juſtly be conſidered, as one of the moſt eminent artiſts that Germany ever produced. His compoſitions are ſuch, as do him the greateſt credit; and in point of expreſſion, the heads of his figures may vie with thoſe of almoſt any maſter. This excellent artiſt appears to have made the works of Martin Schoen the model, upon which he formed his ſtyle of engraving on copper: That is, with reſpect to the mechanical part of it, which was carried to very great perfection by him. Indeed the mechanical part of engraving appears to have been conſidered by Albert Durer, as a very important object; and his prints poſſeſs a clearneſs and delicacy of ſtroke, which has been rarely equalled. He has carefully attended to the minutiæ, and diſtinguiſhed, with great preciſion, the ſmalleſt part of his compoſitions. A beautiful ſpecimen of this kind by him is the celebrated print of *St. Jerom.* The ſaint is repreſented in the inſide of a room, ſeated at his writing deſk. The perſpective of the room is admirable. The floor, the ceiling, the walls of the room, the window, and the furniture, many parts of which are exceedingly minute, are ſo diſtinctly expreſſed, that they have the appearance of objects repreſented in the camera obſcura, ſaving only the want of variety of colours. Contemporary with Albert Durer was another artiſt of great eminence, though not entirely equal to him, namely, Lucas Jacobs, better known by the appellation of Lucas Van Leyden. He handled the graver with great facility; and his works are very neat and delicate, and indeed too much ſo to produce that force of colour, which the deep maſſes of ſhadow required. For this reaſon his prints have not that brilliancy of effect, which is diſcovered in the works of his friend and competitor, Albert Durer. Another inconvenience aroſe from the extreme neatneſs of his engraving, which was, that the plates could not produce many good impreſſions. Hence it is, that the fine impreſſions of his works are ſo exceedingly rare.

Henry Aldegrever, the two Behams, and moſt of the engravers of this period, diſtinguiſhed by the appellation of little maſters, may be conſidered as the diſciples of Albert Durer; for ſuch of them as did not immediately ſtudy under him evidently formed their ſtyle of engraving from his works. Henry Aldegrever ſtands the foremoſt in the liſt of his ſcholars; for George Penz, having firſt learned the art of engraving in his own country, finiſhed his ſtudies at Rome, under the direction of Marc Antonio. He adopted much of the Italian ſtyle, and had the honour to aſſiſt Marc Antonio in ſeveral of his capital undertakings.

After

After the death of Hans Sebald Beham, the art met with no kind of improvement; but, on the other hand, ſeems to have declined for a few years. The ſucceeding little maſters did not even attend to the neatneſs and clearneſs of the mechanical part of their prints, which had before been conſidered as one of the great eſſentials in engraving. They ſeem as if they had been ſtudying to excel one another in number, rather than in the beauty of their productions. Towards the concluſion of the ſixteenth century flouriſhed the Wierix's, who not only regarded exceſſive neatneſs, as neceſſary towards the formation of a fine print, but ſacrificed almoſt every other requiſite, except correctneſs of drawing, to produce it. The works of theſe artiſts muſt excite the admiration of every one, who examines them. The prodigious delicacy, with which they are finiſhed, far ſurpaſſed any thing, that had been produced before their time; and from the great number of their engravings we may conclude, that they met with much encouragement. They had a reprehenſible cuſtom of making dark outlines to their figures; which, together with the laboured ſtiffneſs, apparent in the management of the graver, gives an unpleaſing effect to their prints, notwithſtanding all their neatneſs and delicacy. Adrian Collaert, and Hans or John Collaert, his ſon, flouriſhed alſo at this time; but they reſided a conſiderable time in Italy, where they acquired a greater degree of taſte, Hans Collaert in particular. His works, though not altogether equal in neatneſs to thoſe of the Wierix's, are ſuperior in taſte and expreſſion.

At the ſame time flouriſhed John and Raphael Sadeler, Philip, Theodore, and Cornelius Galle the elder, Peter de Jode the elder, and the younger, with John Baptiſt Barbe, and other artiſts, who may juſtly be conſidered as men of great abilities. Generally ſpeaking, they drew correctly, and certainly poſſeſſed ſufficient genius to have made very conſiderable improvements in the art of engraving, eſpecially as the greater part of them had the opportunity of ſtudying at Rome. But they ſeem to have contented themſelves with the ſtyle of workmanſhip, which they ſaw before them; and worked rather for emolument than praiſe. The prodigious number of bible cuts and religious ſubjects, in ſets, executed ſeparately or conjointly by theſe artiſts, almoſt exceeds belief. They are evidently haſty productions, in which no exertions of genius were employed. And though the defects are not very powerful, the beauties, on the other hand, are by no means very obvious.

While the art of engraving remained in this torpid ſtate in Germany, Henry Goltzius, one of the greateſt artiſts of that country, completed his ſtudies at Rome, and, returning home, adopted a new ſtyle of handling of the graver; and his prints poſſeſs an aſtoniſhing degree of freedom and ſpirit. They not only excited the attention of the connoiſſeurs, but the envy of ſeveral of his contemporaries, who raiſed cavils againſt them, and ſet up the works of Albert Durer, Lucas of Leyden, and other old maſters, as the inimitable models for beauty and excellence. Goltzius, piqued at the ignorance and malice of his oppoſers, convinced them of his own ſuperior abilities, by compoſing and engraving ſeveral prints, in the ſtyle of thoſe maſters, in ſo accurate a manner, as to deceive the judges themſelves. By this he proved, that it was not for want of power, that he quitted the ſtyle, adopted by thoſe maſters; but becauſe he wiſhed to introduce another, infinitely ſuperior. As the works of Goltzius ſoon after became popular, and his ſtyle of engraving was much admired, we ſhall not wonder, that it became the object of imitation among the artiſts of that time. John Muller and Jaques Mathem were his diſciples; and John Saenredam imitated his ſtyle. The works of Muller are ſpecimens of freedom of engraving, carried to very extravagant lengths; and Lucas Kilian followed him, at no great diſtance. Mathem and Saenredam were more reaſonable imitators of the ſtyle of Goltzius; and their works poſſeſs more delicacy and correctneſs. Frederic Bloemart was another ſucceſsful imitator of the ſtyle of this great artiſt. At the commencement of the ſeventeenth century flouriſhed the two Bolſwerts. Their firſt exertions with the graver were in the ſtyle of Goltzius, received probably through the medium of Frederic Bloemart; but under the inſtruction and patronage of Rubens. They changed that ſtyle for one, better adopted to repreſent the finiſhed and picturesque

beauties of the paintings by that great maſter. And in this ſchool Paul Pontius, Lucas Vorſterman, Peter de Jode, and other excellent Dutch and Flemiſh artiſts, whoſe works may juſtly be eſteemed as an honour to their country, completed their ſtudies. After the death of Rubens, the arts gradually declined, not only in Germany, but in the Low Countries. For as thoſe admirable engravers, which he had brought forward, diſappeared, there were none found of equal abilities to ſucceed them, eſpecially in the hiſtorical line. Houbraken, indeed, as an engraver of portraits, has excited our admiration; and his works juſtly deſerve the attention, which has been paid to them by the experienced collectors.

CHAP. III.

The Examination of the Works of the Italian Artiſts, from the Commencement of the ſixteenth Century, with a ſhort Account of the Improvements, made by the French Engravers.

IN order to ſhow more clearly the difference between the two ſtyles of engraving, adopted by the firſt Italian artiſts, mentioned in the ſixth Chapter of the Eſſay on the Origin and Progreſs of Engraving, prefixed to the firſt volume, I gave two plates: one, a copy from a print in the celebrated edition of the works of Dante, printed at Florence 1481, which was engraved by Sandro Boticelli, or by Baccio Baldini his aſſociate, from his deſign; ſee plate VII. The other, a copy from a print engraved by Andrea Mantegna; ſee plate VI. With reſpect to the former, plate VII. it muſt be obſerved, that the original plate was not printed upon the leaf of the book itſelf, but on a ſeparate paper; and was afterwards cut cloſe, and paſted upon the blank ſpace of the leaf, left for that purpoſe. And it has been remarked to me, that, for this cauſe, the originality of the engraving copied might be diſputed. Now it appears, that two only of the original plates were printed upon the leaves of the book; and thoſe are the firſt and ſecond. The others, which, in the moſt perfect edition of this book, amount to ſeventeen, making nineteen in the whole, are paſted upon the blank ſpaces, at the beginning of each canto. The reaſon why no more than two engravings were printed upon the leaves might be, the inconveniency they found in placing the plate properly upon the blank deſigned for it, and the difficulty in taking the impreſſion with the rollers, without damaging the leaf itſelf, which is of the largeſt folio ſize. In taking the impreſſions of the plates ſeparately, the difficulty was not ſo great; neither was it of ſo much conſequence, if they happened to ſpoil a few of the prints in the courſe of the operation. Upon examining the prints paſted upon the blanks, and comparing them with thoſe printed upon the leaves themſelves, I think it is ſufficiently evident, that they were, in both inſtances, the work of one artiſt. But in order to remove every poſſible objection, I have, in the preſent volume, given a copy of a ſecond plate from the Dante, which is printed upon the leaf itſelf, at the head of the ſecond canto. See plate III.

It was evidently from the works of Boticelli, or of his ſcholars, that Marc Antonio formed his firſt ſtyle of engraving. And it is highly probable, that at Venice he might meet with ſeveral of the engravings on copper by Albert Durer, as well as with his wood cuts, though he choſe to copy the latter, rather than the former, for the ſake of expedition. The neateſt and beſt performances by this great artiſt are certainly from the deſigns of Raphael: under his tuition he completed his ſtudies.

It is true, indeed, that the engravings by Marc Antonio are often defective, in point of harmony, and the ſkilful management of the light and ſhadow, which gives them an unfiniſhed and, ſometimes, diſguſtful appearance to the common eye. On the other hand, a graceful flow of outline, joined with purity and correctneſs of drawing in its greateſt latitude, are found in the beſt works of this maſter; but theſe beauties rarely attract the general notice, without the aſſiſtance of neatneſs, or what is more properly called high finiſhing, eſpecially in the preſent day.

The

The eye, long accuſtomed to neatneſs and delicacy of finiſhing, eſpecially where the judgment is not capable of diſtinguiſhing the greater eſſentials of the art, will neceſſarily conſider that neatneſs, as the criterion of excellency. Hence it is, that the works of the old maſters are fallen into ſuch general diſrepute, their beauties are overlooked, and their faults are viewed through a magnifying medium. And it is perhaps becauſe Marc Antonio ſtands the firſt among the old maſters, that he has received a greater ſhare of cenſure than the reſt.

The excellency of this maſter conſiſts in the correctneſs of his drawing, the character of his heads, and the pure idea his works convey of the ſimplicity and elegance of the originals they are taken from; and they may be conſidered as admirable drawings, not highly finiſhed indeed, but ſufficiently ſo to preſerve the deſign and ſpirit of the maſters, from whom he worked.

That perſons, poſſeſſed of little judgment in the arts, ſhould not diſcover the merits of this engraver, cannot ſurpriſe us; but that artiſts themſelves, and experienced collectors, ſhould join in the common cenſure, is much more extraordinary. In theſe inſtances we may conclude, he has been too haſtily, as he certainly has been unjuſtly, condemned, without a proper examination of his works in their native ſtate. Such as generally appear at ſales, and too many of thoſe in the hands of collectors, are either worn-out impreſſions, or, what is ſtill worſe, retouched ones. In theſe the primitive beauty is entirely loſt. Let any one, for inſtance, examine the common impreſſions of that admirable engraving by this maſter, repreſenting *the martyrdom of St. Laurence*, from Baccio Bandinelli, which is the largeſt of all his prints, and he will find the outlines darkened with black ſtrokes upon the lights, and the demy tints upon the fleſh increaſed, ſo as nearly to equal the deep ſhadows; by which means all the breadths of light are deſtroyed, and cut into a variety of diſagreeable diviſions, which produce a diſguſtful and unharmonious effect. But in a fine impreſſion of the ſame plate, there are none of theſe diſagreeable crudities to be found; the ſhadows are judiciouſly ſoftened, and blended into the lights, and harmonized with each other; the outlines are neat and correct; and the characters of the heads admirably well expreſſed. In ſhort, he would ſcarcely believe it poſſible, that the ſame plate ſhould furniſh impreſſions, ſo beautiful in one ſtate, and ſo truly execrable in the other. But the wonder ceaſes, if he be told, that the plate, paſſing through a variety of hands, has been frequently retouched, and that by careleſs and unſkilful men. We may further add, that as the name of Marc Antonio ſtands high among the curious collectors, the ignorant are too frequently impoſed upon by bad copies, or ſpurious productions. It is indeed become cuſtomary to write the name of Marc Antonio with a pen, at the bottom of any old print, which bears even the leaſt diſtant reſemblance to his manner of engraving; and, in ſeveral inſtances, I have ſeen both his cypher and tablet ingeniouſly copied upon prints, that are a diſgrace to any maſter.

The great reputation, which Marc Antonio acquired by his works, in ſome meaſure eclipſed the fame of the German ſchools. Young artiſts from every quarter flocked to Rome, being deſirous of ſtudying under this excellent maſter; and the improvement which they made was ſo evident, that it was ſoon afterwards conſidered as neceſſary for an engraver, as for a painter, to viſit Italy. So that, by degrees, the Italian ſtyle of engraving became the ſtandard of excellence; and upon it the greateſt artiſts formed their taſte; and that manner, which had been conſidered in Germany, as moſt excellent, under the auſpices of Albert Durer, Lucas Jacobs, Henry Aldegrever, and Hans Sebald Beham, declined by degrees, and was almoſt totally diſuſed, at the concluſion of the ſixteenth century.

The ſcholars of Marc Antonio followed his ſtyle of engraving, with very little variation. Among them, Agoſtino de Muſis and Marc de Ravenna were the moſt ſucceſsful: the former principally excelled in neatneſs, and the latter in a more bold and open manner.

Agoſtino de Muſis was the inventor of a new ſpecies of engraving, which was performed

formed with dots only; but for what reaſon he did not carry it to a greater extent, cannot eaſily be aſcertained. He introduced it into one or two of his firſt productions only; and there it was confined to the fleſh. In the account of this artiſt, given in the body of the work, a plate, with the head of an old man, finiſhed with dots only, is deſcribed. Probably this might be ſeen by Giulio Campagnola, who adopted a mode of engraving, much reſembling this, upon a more extenſive plan than that of de Muſis; but not with ſufficient ſucceſs, to render it an object worthy of the imitations of the contemporary artiſts. Stephen de Laulne, a native of Germany, and a very ingenious man, followed the ſteps of Campagnola; and many of his ſlight works are executed in dots only. Profeſſor Chriſt, ſpeaking of De Laulne, and mentioning this mode of engraving, calls it improperly *Opus Mallei*, or *the work of the hammer*; but it differs greatly from that ſtyle of which Janus Lutma appears to have been the inventor, and is properly named *Opus Mallei*, being performed with the point, held upright upon the copper, while the impreſſion is made by a ſlight ſtroke of the hammer. Theſe blows are repeated, and the point moved backwards and forwards, till a ſufficient depth of colour is produced. A very ſharp ſcraper is paſſed gently over this work, to take off ſo much of the barb raiſed by the repeated percuſſions upon the copper, as would prevent the dots appearing diſtinctly upon the print. In ſome inſtances, and in etching particularly, two, and ſometimes three points, joined together, have been very ſucceſsfully uſed. Deſmarteau at Paris practiſed this mode of engraving, and carried it to great perfection. It is admirably adapted to the repreſentations of drawings in red chalk, and ſlight academical ſtudies. The head of the old man, in the print by Agoſtino de Muſis, is executed with the point of the graver; but the prints by Campagnola and Stephen de Laulne, were done with the dry point, or ſome inſtrument of ſimilar conſtruction; and the dots have all the appearance of being made by hand, regularly one after another. John Boulanger, a French artiſt, who flouriſhed in the middle of the ſeventeenth century, improved greatly upon this mode of engraving, and practiſed it with much ſucceſs; while his contemporary, Nicholas Van Plattenberg, finiſhed *a dead Chriſt* almoſt entirely with dots, made with the point of the graver, in a very powerful manner.

After the diſperſion of the artiſts, educated in the ſchool of Marc Antonio, which happened upon taking of the city of Rome by the Spaniards, the Ghiffii of Mantua made a very conſiderable figure, eſpecially George, who laying before him the Neptune of Marc Antonio for a model, improved upon the mechanical part of engraving, and harmonized the light and ſhadows with dots, judiciouſly inſerted and intermixed with the ſtrokes.

In the mean time, Cornelius Cort, a Dutchman, who reſided a conſiderable time in Italy, and worked in general from the Italian painters, followed by Agoſtino Carracci, Cherubino Alberto, and Franceſco Villamene, introduced a ſtyle of engraving entirely new. It was bold, powerful, and maſterly; and, at the ſame time, demonſtrated much more freedom of execution, than had been attempted before. Henry Goltzius approved of this ſtyle, and introduced it into the Low Countries, and many excellent artiſts were formed under his inſtructions. From this time the boldneſs and freedom of execution with the graver became an indiſpenſible requiſite; and, in many inſtances, correctneſs of drawing, character, and beauty, were ſacrificed to the twiſting and twirling of the ſtrokes, and the clearneſs, with which the artiſt could cut the copper. But one very great defect, in the works of all the artiſts, from the commencement of engraving, to the time we are now treating of, is, their want of attention to the proper diſtribution of the light and ſhadow. They do not ſeem to have formed to themſelves the leaſt notion of harmonizing the effect, by the ſubordination of the lights upon the diſtant objects, in order to bring out, and give conſequence to the principal figures. On the contrary, the lights are juſt as powerful and glaring upon the diſtant mountains, as upon the objects neareſt to the eye in the fore-ground. This, of courſe, prevents the gradation of the maſſes, and gives a harſh and unfiniſhed appearance to the moſt excellent performances of that age.

Cornelius Bloemart ſeems to have been one of the firſt, who attempted, by covering the diſtant lights, to increaſe the effect of the front figures, and harmonize the different parts of the engraving, with each other; and he was followed by Francois de Poilly, Francois Spierre, Girard Edelinck, and other great maſters; and this improvement was carried by the French artiſts to a very great degree of perfection.

Prints, executed entirely with the graver, eſpecially when the back-grounds conſiſt of landſcapes, muſt always have a cold, inanimate effect in proportion as they are highly finiſhed. I am now ſpeaking of large hiſtorical ſubjects. Portraits require neatneſs and preciſion; and, in this ſpecies of engraving, the French artiſts have been peculiarly excellent. If the works of Scheltius Bolſwert ſhould be produced, in anſwer to the propoſition above mentioned, it is to be obſerved, that though they are executed entirely with the graver, it is in a ſtyle peculiar to themſelves; and in the back-grounds, we find a pleaſing negligence and roughneſs, which imitates the point. And the more that imitation is perceptible, the more the effect is agreeable. The continual fameneſs, which appears in the works of the greateſt French maſters, with the graver only, gives them a heavy appearance, and a flatneſs of effect, when compared with the animated performances of Girard Audran.

While the point remained in the hands of the painters only, no great improvement could be ſuppoſed to take place. Their attention was neceſſarily turned to objects of greater importance, and etching was conſidered by them, in general, as anamuſement. They were, therefore, content with the ſtate of the art, as they found it; but ſeldom attempted to go any great lengths towards the improvement of it; eſpecially with reſpect to the mechanical part. And by the engravers the point was too much neglected. They ſeem to have regarded it, as a thing of ſmall conſequence, till ſuch time as Girard Audran, by uniting it with the graver, produced thoſe excellent performances, which are an honour to himſelf and to his country. Not that I would, by any means, be ſuppoſed to inſinuate, that Girard Audran was the firſt artiſt, who joined the graver to the point; but all attempts, prior to his time, were ſo feeble, when compared with his, that he may be juſtly conſidered, as the firſt that brought it to perfection. John James Frey, and many other excellent artiſts, both French and Italian, followed the manner of Audran with great ſucceſs. From France, Flanders, and Holland, engravers of portraits and hiſtory came into England; but the art of engraving itſelf never flouriſhed, in any great degree, among the natives, till within theſe late years. And the aſtoniſhing progreſs, which has been made in ſo ſhort a time as the ſpace of thirty years, gives us great reaſon to believe, that in the courſe of a very little time, the Engliſh hiſtorical engravers will equal, if not exceed, the exertions of the moſt ſkilful foreign artiſts. In landſcape engraving, and ſcraping of mezzotintos, they have already gained ſo deciſive a precedency, that even envy herſelf muſt hide her head in ſilence.

CHAP. IV.

General Obſervations on the Antiquity of Seals and Stamps, with an Account of ſeveral very ancient ones.

IT will be needleſs to enter into a long diſcuſſion concerning the origin of ſeals or ſtamps. The former, we are aſſured, are as ancient as the time of the Patriarchs. Judah, the ſon of Jacob, meeting with Tamer his daughter by the way, left his ſignet with his bracelets and ſtaff, as a pledge for the reward, which he was to give her. The engraver of ſignets or ſeals is expreſsly ſpoken of by Moſes; and the ſkill of the artiſt ſeems to have acquired him a conſiderable ſhare of reputation and eſteem.

The greater part of the ſignets or ſeals, mentioned in ſacred and prophane hiſtory, were, without doubt, hollow, and the impreſſions, of courſe, which were taken from them, whether upon wax or any other ductile ſubſtance, protuberated in proportion to the

the depth of the engraving, But from the application of the word SIGNET in ſeveral inſtances, there is great reaſon to believe, that it was alſo given to a ſtamp or brand. In this ſenſe it ſeems particularly to be uſed by St. John, in the Apocalypſe, where he ſpeaks of ſealing the foreheads of the elect, as intimating thereby, that ſome peculiar mark was ſet upon them, as we find it was upon the worſhippers of the beaſt.

That ſtamps or brands, every way proper for the purpoſe of marking ſuch things as required diſtinction, were actually in being at that time, is poſitively certain; and I have given the repreſentation of ſix of them upon the fifth plate in this volume. The originals are in the Britiſh Muſeum; and were, with many others, brought from Italy by Sir William Hamilton. They were found in the ruins of Herculaneum and Pompeii; and ſome of them bear the marks of great antiquity. I have given two repreſentations of thoſe marked, I. II. IV. V. and VI. The laſt of theſe ſtamps, the handle of which is broken, differs from all the reſt. The letters, and the ornamental line of the edge, are hollowed from the ſurface; and the impreſſion it makes upon the paper is directly contrary to that of any one of the others, the letters being white, and the ground black. I have given the impreſſion of No. I. marked A. and of No. VI. marked B. at the top of the plate. The original ſtamps are of the ſame ſize with the repreſentations upon the plate; and are hollowed out from the ſurface of the letters and ornaments, an eighth of an inch, and ſometimes more. No. I. is a rude attempt at the form of a fiſh. No. III. is in the form of a ſhield; and No. VI. is in the form of the bottom of a ſandal. The letters are reverſed upon the ſtamp, of courſe, that they might appear the right way in the impreſſions, as repreſented A. B. at the top of the plate. The Greek word ΠΑΝΦΙΑΙ is very legible upon No. I. The other inſcriptions, except that of No. V. are not ſo eaſily decyphered. The impreſſions from No. V. were, I apprehend, conſidered as an amulet, or charm, to ſecure the wearers of it from certain diſeaſes, or dangers, to which they were expoſed. The inſcription is evidently FELICIS AMVLLI GEMELÆ. There is a variety of forms among the other ſtamps at the Muſeum; particularly one of a *ſhip*, with the word ASPER upon it. Another in the form of a *heart*, with this inſcription, BASILEI SEXIS TERT. Another as a tablet, in the middle of which is a repreſentation, nearly obliterated, of an animal, inſcribed LEONTI VINCAS. Another ſmall one, in the ſhape of a tablet, on which is inſcribed C + PVB + IANVARI. Some have inſcriptions at full length; others again have only monograms, as No. II. They have all the appearance of being firſt caſt, and afterwards repaired with the chiſel. They are made of a kind of mixed metal, reſembling braſs.

Whatever may have been the purpoſe, to which theſe curious relics of antiquity were applied, we cannot but wonder, that, having ſo nearly, nay, we may ſay, actually diſcovered the art of printing, in a ſmall degree, they did not gradually appropriate it to more extenſive purpoſes; eſpecially as we ſee they had, in one inſtance, No. V. produced three lines following each other.

CHAP. V.

A ſhort Eſſay upon the Art of Engraving on Wood.

IT is generally allowed by the beſt authors upon the ſubject of printing, that prior to the invention of moveable types, there were books, conſiſting of rude delineations cut on wood, with ſhort explanations of the ſubjects, contrived for the convenience of thoſe, who could not afford to purchaſe manuſcript copies of the Old and New Teſtament, from whence theſe ſhort mementos were chiefly taken. Of this ſpecies are the books entitled, *Hiſtoria Sancti Johannis Evangeliſtae, ejuſque Viſiones Apocalypticae*, or, *the Hiſtory of St. John the Evangeliſt, and his Apocalyptical Viſions*; and *Hiſtoriæ Veteris et Novi*

Novi Teſtamenti, or, *the Hiſtories of the Old and New Teſtament*, commonly known by the appellation of the *Poor Man's Bible*. Theſe are ranked among the earlieſt productions of this kind; but from their having no date, or any indication of the year, in which they were printed, the difficulty of affixing the exact period of their appearance is inſurmountable. They are ſmall folio volumes. A ſingle block of wood was appropriated to each leaf, which was printed only on one ſide; and two of theſe leaves being paſted together had the appearance of a ſingle one, printed on both ſides. Beſides the two above-mentioned books, there are ſeveral others, printed in the ſame manner: namely, *Hiſtoria beatae Mariae Virginis*, *The Hiſtory of the bleſſed Virgin Mary*. *Ars Memorandi*, or, *an Aſſiſtant to the Memory*. *Ars Moriendi*, or, *the Art of Dying*. *Speculum Humanæ Salvationis*, or, *the Mirrour of Human Salvation*. But none of theſe are ſo ancient, as the two before mentioned. I have therefore choſen from them the ſpecimens, which accompany this eſſay.

Papillon indeed tells us of eight engravings on wood, the account of which was given to him by a Swiſs officer. Theſe muſt have been conſiderably more ancient, than any thing now known; and upon which a decided opinion may be given, with reſpect to the date. The title, according to that author, ran thus, *Les Chevaleureux faits en figures du grand & Magnanime Macedonian Roi, le preux & Vaillant Alexandre, dedie, &c.* "A repreſentation of the Warlike Actions of the great and magnanimous Mace-"donian King, the bold and valiant Alexander, dedicated, preſented, and humbly offered "to the Moſt Holy Father, Pope Honorius IV. the glory and ſupport of the church; "and to our illuſtrious and generous Father and Mother, by us, Alexander-Alberic Cunio, "Chevalier, and Iſabella Cunio, twin brother and ſiſter: firſt reduced, imagined, and "attempted to be executed in relief, with a ſmall knife, on blocks of wood, made even "and poliſhed by this learned and dear ſiſter, continued and finiſhed together at Ra-"venna, from eight pictures of our invention, painted ſix times larger than here re-"preſented; engraved, explained by verſes, and marked upon the paper, to perpetuate "the number, and to enable us to give them to our relations and friends, in remem-"brance of friendſhip and affection. Theſe were compleatly finiſhed by us both, at the "age of ſixteen only."

If this ſtory be true, and ſuch engravings with the foregoing title ever did exiſt, they muſt have been executed in the years 1284 or 1285; for Honorius IV. to whom the work is dedicated, ſat only thoſe two years in the Papal Chair. But as Papillon gives this ſtory upon the ſole evidence of the Swiſs officer, and had never ſeen any part of the engravings, the generality of authors have not been inclined to give much credit to the fact, which at beſt is exceedingly doubtful.

The moſt probable conjectures, concerning the origin of this ſpecies of engraving, is, that it was introduced into Germany by the **briefmalers**, or painters of the playing-cards, who cut the outlines of the figures on wood, and ſtamped them upon the paper, to ſave the trouble of making a ſeparate drawing for every card; and afterwards co-loured them by hand. In this manner preciſely were executed the blocks for the cuts, in the edition of the Apocalypſe, which is now preſerved in the Bodleian library at Oxford; part of one of which is very faithfully copied plate VI. of this volume.

Baron Heineken aſſerts, that cards for playing were invented in Germany, where they were in uſe as early as the year 1376, though the reaſon he gives is not, by any means, concluſive: *parce qu'on les connoiſſoit vers ce tems en France*, "becauſe they were "known about this time in France." Other authors, with Bullet at their head, as confidently aſſert, that they were invented in France. The diſputes upon this ſubject ſerve only to prove the difficulty, if not the impoſſibility of aſcertaining the æra of the invention of cards, or the country in which they were firſt produced. This, however, is of no conſequence to the preſent enquiry, unleſs it could alſo be proved that a part of them was printed on blocks of wood, at the time of their firſt invention. There ſeems to be very little doubt, but that they were drawn and painted by hand.

Theſe card makers did not entirely confine themſelves to the printing and painting

of cards, they alſo produced ſubjects of a more devout nature. "We find," ſays Baron Heineken, "in the library of Wolfenbuttel, a variety of prints, repreſenting "different ſubjects, taken from holy writ, and devotional compoſitions, with the ex- "planatory text facing the figures; the whole engraved on wood. Theſe prints are "preciſely of the ſize with our playing cards; that is, a little above three inches high, "by two inches and a quarter in width. There are alſo in the ſame library, five prints, "at the end of a book entitled, *Ars Moriendi*, repreſenting different figures of angels, "devils, dying perſons, and ſaints. They are of the ſame ſize with the playing cards; "and each print is marked with a letter of the alphabet." He adds further, "that they "engraved the ſame ſort of images upon a larger ſcale; and that, in a convent at "Buxheim, near Memmingen, he ſaw a print repreſenting *St. Chriſtopher, carrying the "infant Jeſus over the ſea.* Facing the ſaint is repreſented the figure of a hermit, hold- "ing up his lanthorn to give them light; and behind him a peaſant, climbing to the "top of a mountain, with a bag at his back. This print," continues my author, "is "of a folio ſize, engraved on wood, and illuminated in the ſame manner as the playing "cards are done. At the bottom is this inſcription, **Criſtoferi faciam, die qua- "cunque tueris. Illa nempe die morte mala non morieris. Milleſimo** "cccc° xx° **tertio.** This print proves at leaſt, that the images of ſaints, with letters, "were engraved on wood, as early as the year 1423. It is paſted upon the inſide of "the cover of an old book, probably by ſome religious perſon of the convent, in order "to preſerve it."

The ſame author informs us, that in viſiting the convents, monaſteries, and other religious houſes, he frequently found ſpecimens of this kind, paſted into books of the fifteenth century; "which," ſays he, "confirmed me in my opinion, that the firſt expe- "riments of engraving on wood, after thoſe of the playing cards, were the images of "ſaints, and devotional ſubjects; which, being diſperſed among the laity, were loſt by "degrees; and thoſe which were preſerved, were ſuch only, as the monks and other ec- "cleſiaſtics paſted into the early printed books, which ornamented their libraries."

Theſe images of ſaints, and other devotional ſubjects, being firſt produced, ſets of ſubjects with the letters of the alphabet followed; and theſe were taken from the bible, or legendary hiſtories, which in former times were conſidered of almoſt equal conſe- quence with the bible, and the prints were conſtantly accompanied by inſcriptions, either for inſtructions, or the exciting of devotion, in the manner of the Apocalypſe, and the Poor Man's Bible, &c.

The next dated work of this kind is the Chiromancy of Dr. Hartlieb, conſiſting of twelve leaves, printed on both ſides, the firſt and laſt pages only, which are blank, forming three diviſions, marked at the bottom **a. b. c.** each diviſion conſiſting of eight pages; to which may be added two leaves more, the one for the title, and the other for the concluſion, both of them inſcribed **Die Kunſt Cyromantia,** upon the top of an ornamented ſquare border. At the beginning of this curious book, which is in ſmall folio, is a large vignette, repreſenting Dr. Hartlieb kneeling, and preſenting it to the Princeſs Anne, who is ſeated upon her throne; and the names of theſe two perſonages are engraved at the bottom of their portraits. The prints in this book are exceedingly rude; but have not, as far as one can judge from the copy of one of them, given in the *Idée generale d'une Collection complette d'eſtampes*, the appearance of being ſo ancient, as thoſe in the Apocalypſe, or the Poor Man's Bible. This curious compilation is dated 1448; and the name of **Jorg Schapff in Augſpurg,** the artiſt, who is ſup- poſed to have performed the engravings, appears upon the fourth page.

I had intended to examine the claim, which the Dutch have laid to the invention of this ſpecies of engraving; but, on conſideration, I find it is entirely uſeleſs, on the pre- ſent occaſion, to enter into that controverſy; and particularly, as the matter has been ſo fully treated by Baron Heineken, in the book above-mentioned; and alſo in a late publication, by an author of our own country. In theſe works all the evidences, which

are

are given by the Dutch in ſupport of Laurence Coſter, are carefully examined; and as ſtrongly refuted by the Baron, as they are ſupported by the Engliſh author. But the arguments of the former are, in my opinion, much more powerful, than thoſe of the latter.

After the invention of movcable types, the briefmalers continued to vend their publications for a conſiderable time; but when the engravings on wood were annexed to the books, printed with the moveable types, they were gradually diſcontinued. However, the art of engraving itſelf continued in an improving ſtate; and towards the concluſion of the fifteenth century, there were ſeveral artiſts of great reputation, who ſeem to have been principally employed by the printers to ornament their publications.

In 1493, appeared at Nuremberg, the folio Chronicle by Schedel, ornamented with a large number of engravings on wood, greatly ſuperior to any thing, which had appeared before that time. They were executed by William Pleydenwurff and Michael Wolgemut. The latter of theſe artiſts was the tutor of Albert Durer, whoſe admirable performances, in this ſtyle of engraving, are juſtly held in the higheſt eſteem. From the time of Albert Durer, it became cuſtomary for almoſt every one of the German engravers on copper, to engrave on wood alſo; and the works of many of them were better on wood, than on copper; for example, thoſe of Albert Altdorfer, Hiſbel Pen, Virgil Solis, &c.

Many excellent engravings on wood were produced by the German artiſts; but none more extraordinary than the *dance of Death*, by Hans, or John Holbein the younger, which, for the freedom and delicacy of execution, has hardly been equalled, but never ſurpaſſed, by any artiſt ancient or modern. Italy, France, and Holland, have produced many capital artiſts of this kind, whoſe names may be found in the body of the work, and, of courſe, need not be repeated here. But, for boldneſs and ſpirit, we muſt ſee the prints of Chriſtopher Jegher, who worked under the direction of Rubens, and was, without doubt, aſſiſted by that great artiſt. Among the moderns, Papillon may certainly be conſidered as an excellent artiſt. He publiſhed at Paris two volumes, and in them he gives a full explanation of the manner in which the engravings on wood of every ſpecies are performed, with a hiſtory of the art itſelf, deduced from the earlieſt æra of its appearance to his own time, together with an account of all the artiſts, and their works. And theſe volumes are replete with his performances, which do him great honour.

Before I quit the preſent ſubject, it is neceſſary that I ſhould give ſome ſhort account of another branch of this art, namely, that ſpecies of engraving on wood, which is diſtinguiſhed by the appellation of chiaro-ſcuro. And firſt, with reſpect to the invention of it, which is claimed by the Germans, and by the Italians. The latter aſſert, that, ſoon after the commencement of the ſixteenth century, Ugo da Carpi, a man of great ingenuity, diſcovered a mode of imitating ſlight drawings by the means of different blocks of wood. The Germans, on the other hand, produce ſeveral engravings by Mair, which are dated 1499, and one by Lucas Cranach, dated 1500, which are prior to the time, affixed by the Italians for the invention by da Carpi. This circumſtance, even if we ſhould ſuppoſe, that the prints by Mair are the firſt attempts in this ſtyle of engraving, is ſufficient to prove the priority of the exerciſe of it in Germany. Baron Heineken is of opinion that the works of John Ulric are ſtill more ancient than thoſe by Mair; but I think the appearance of the prints themſelves, which are admirable ſpecimens of the art, do not by any means juſtify the aſſertion.

There is, however, a material difference between the chiaro-ſcuro's of the old German maſters, and thoſe of the Italians. Mair and Cranach engraved the outlines and deep ſhadows upon the copper. The impreſſion taken in this ſtate was tinted over, by the means of a ſingle block of wood, with thoſe parts hollowed out, which were deſigned to be left quite white upon the print. On the contrary, the mode of engraving, adopted by Ugo da Carpi, was to cut the outlines on one block of wood; the dark ſhadows upon a ſecond; and the light ſhadows or half tint upon a third. The firſt being

impreſſed upon the paper, the outlines only appeared; this block being taken away, the ſecond was put in its place; and being alſo impreſſed upon the paper, the dark ſhadows were added to the outlines; and the third block being put in the ſame place, upon the removal of the ſecond, and alſo impreſſed upon the ſame paper, made the demy tints; and the print was completed. In ſome few inſtances, the number of blocks were increaſed; but the operation was ſtill the ſame; the print receiving an impreſſion from every block. Andrea Andreani carried this ſpecies of engraving to great perfection.

Both the German and Italian ſtyle of engraving in chiaro-ſcuro have been practiſed by different artiſts of every country; and in France, many excellent works of this kind have been produced. The attempts of Jackſon, Kirkall, and others of our country, were not equally ſucceſsful.

CHAP. VI.

A Deſcription of the firſt eight Plates, contained in this Volume; and of Plate VII. *in the former Volume.*

FRONTISPIECE.

ADAM and Eve, from a very curious engraving, by Marc Antonio Raimondi, after a drawing by Raphael.

PLATE II.

St. Agnes, copied from an engraving, exactly the ſame ſize, by Iſrael Van Mecheln.

PLATE II.

St. Sebaſtian, from an engraving by Martin Schoen, of the ſame ſize as the original.

PLATE III.

This engraving, together with plate VII. in the firſt volume, is taken from the rare edition of the works of Dante, publiſhed at Florence, A. D. 1481. The deſigns for theſe prints were made by Sandro Boticelli; and they were either engraved by him, or by Baldini his aſſociate. The greateſt number of plates ever ſeen in this ſcarce book are nineteen. —— Wilbraham, Eſq. politely lent me his copy, which is eſteemed the moſt perfect one in Europe: and as the prints are rarely to be ſeen complete, I ſhall the liſt of them, as follows:

I. *The author, frighted by a wolf, meeting his guide Virgil in the wood.*

II. *St. Beatrice appearing to the author and his guide.*

Theſe two plates only are printed upon the paper of the book; thoſe that follow are paſted on. The ſecond is copied; ſee plate III. as above.

III. *The entrance into Hell.* Charon is repreſented as a frightful demon with wings, a monſtrous viſage, and covered with hair.

IV. *The interview of the author with Homer, and the appearance of Hector and Alexander.*

V. *The interview with Minos*, who is repreſented as a demon, covered with hair, having large wings, with great horns, and a ſerpent's tail.

VI. *The ſhower of hail.* Charon is repreſented again in this print, with ugly ſpectres of ſeveral kinds.

VII. *The interview with Pluto, and the appearance of Ghoſts rolling heavy ſtones.*

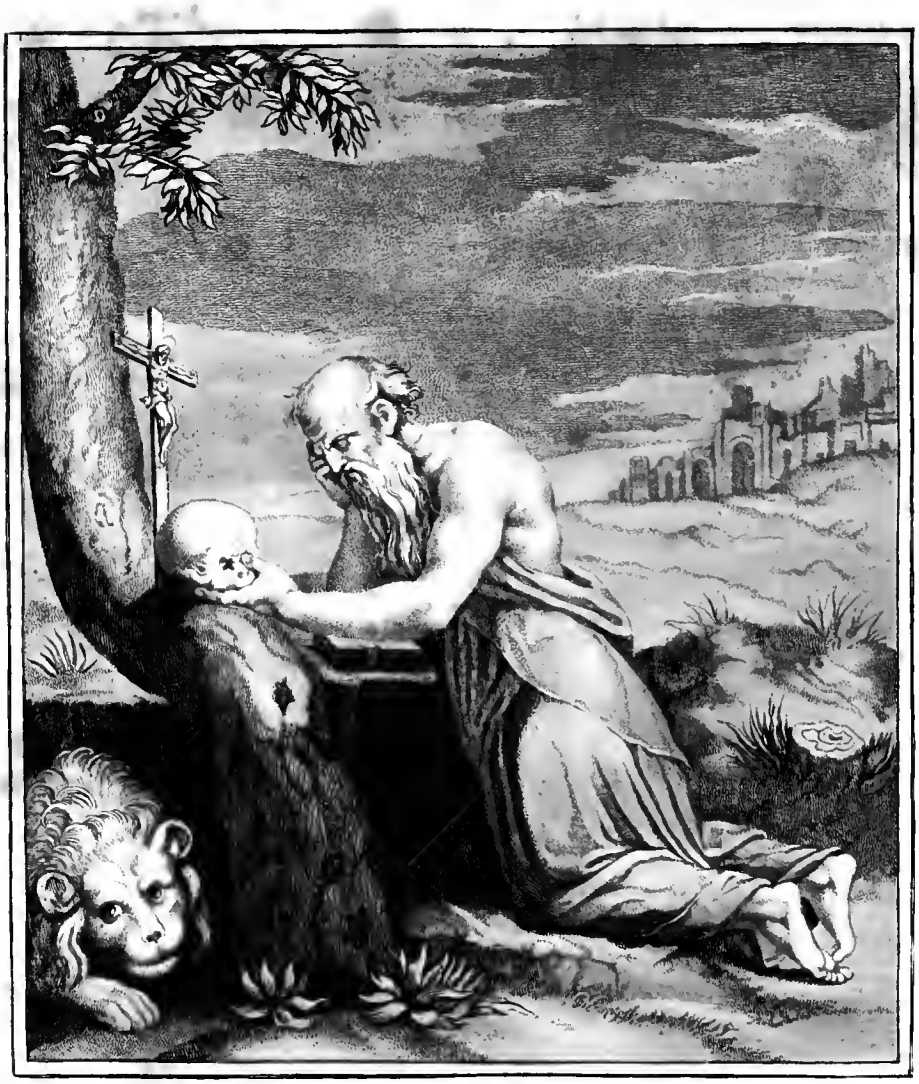
VIII. *The approach to the tower of Dis.*

IX. *The guide hiding the eyes of the author, at the entrance into the place of torment.*

X. *The approach to the flaming ſepulchres.*

XI. *The*

III

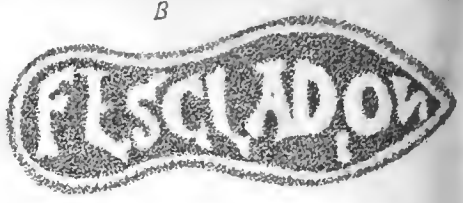


Raphael inv.t Strutt sculp.

ST. JEROM.

Taken from a very rare print by Mo. d'Antonio

A



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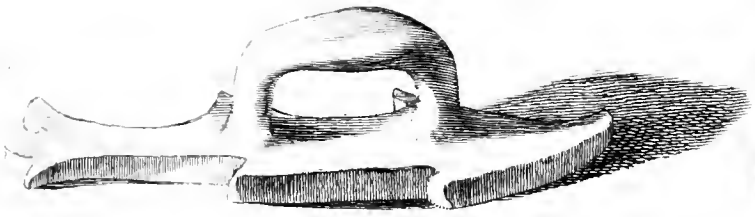
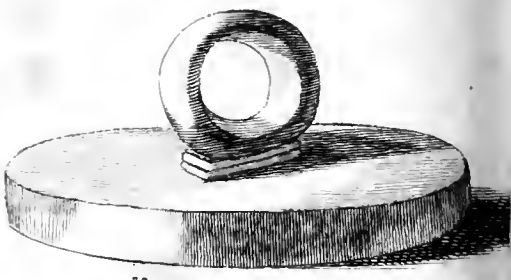


I



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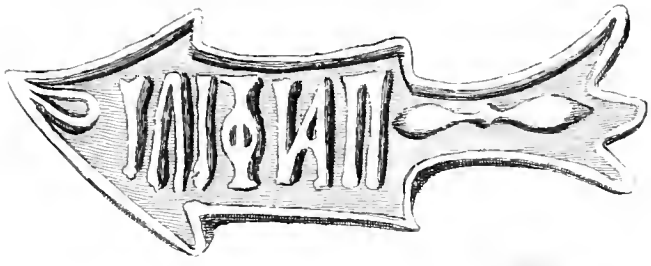
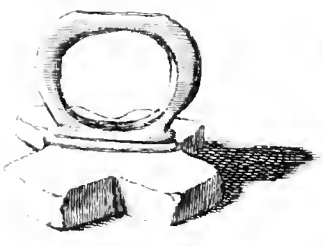


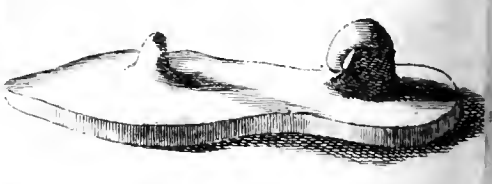
III

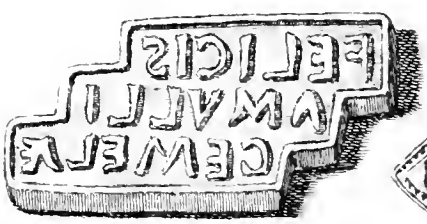
IV



V

VI





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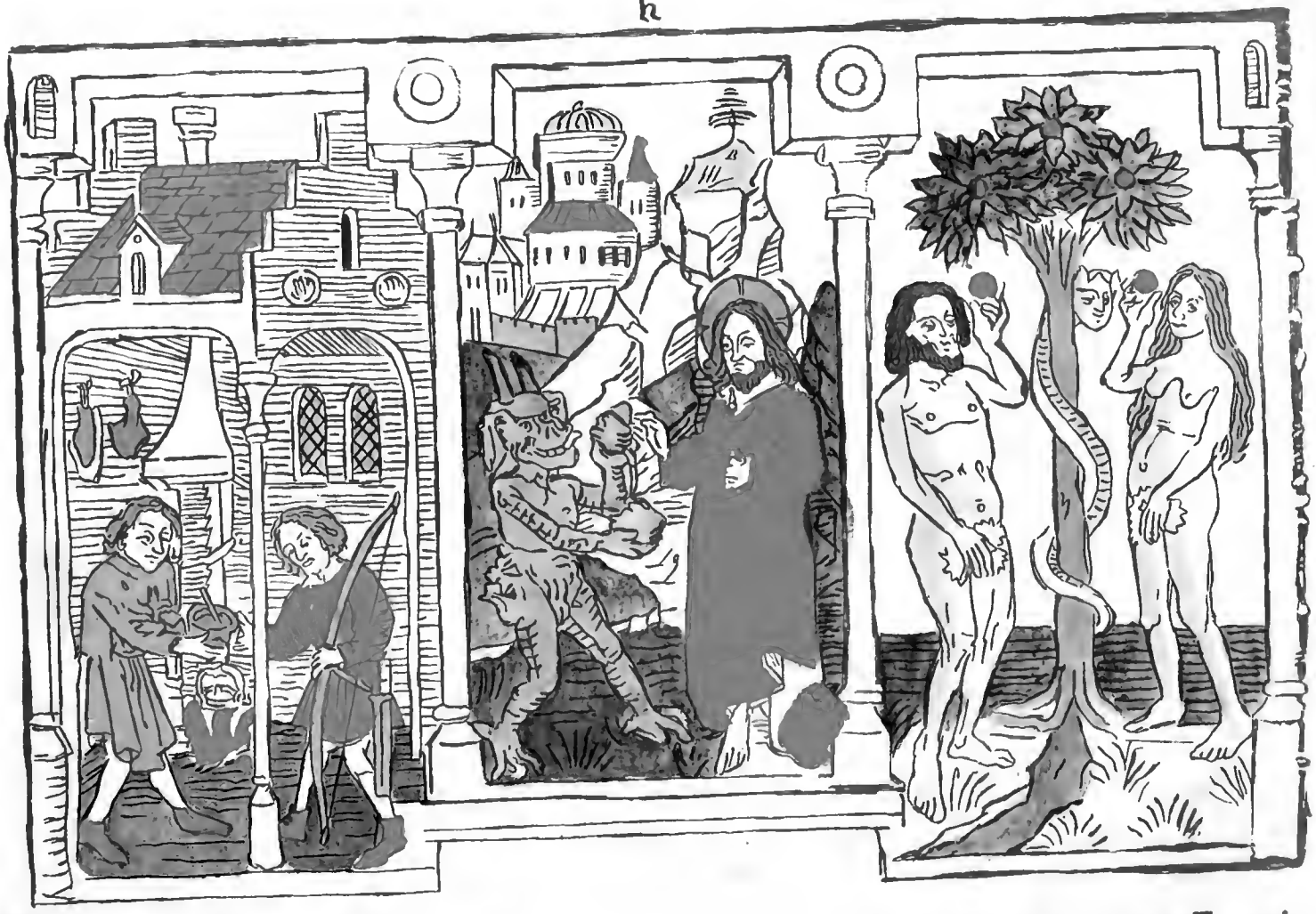

vo Iēc° ob ardōē ꝓpū male
ꝑdit honorem

vo Serpēs vicit adā veti-
tā sibi surgere et ēcā.

XI. *The author and his guide, ſeated in view of the ſteep rocks and flaming ſepulchres.*
XII. *The centaurs and other ſpectres.*
XIII. *The wood, with the Harpies, who have female faces.*
XIV. *The wood, with the ghoſts of the poetical heroes.*
XV. *The author ſpeaking to a ghoſt whoſe perſon was known to him.*
XVI. *The guide caſts a cord into the gulph, and the head of the monſter* Fraud *appears riſing up to them.*
XVII. *The monſter* Fraud, *with the guide ſeated upon his back, deſiring the author to follow his example.* This print is copied; ſee plate VII. of the firſt volume.
XVIII. *The burning pits.*
XIX. *The monſter* Fraud, *with the ghoſts upon the burning lakes.*

PLATE IV.

St. Jerom, copied from a print engraved by Marc Antonio, after Raphael. The original of this plate is exceedingly rare.

PLATE V.

Six ancient ſeals or ſtamps, uſed by the ancients. The originals are at the Britiſh Muſeum, and were found in the ruins of the Herculaneum.

PLATE VI.

An accurate copy of one of the ancient engravings on wood, contained in a book, entitled, *Hiſtoria Sancti Johannis Evangeliſtæ ejus que Viſiones Apocalypticæ*, or, the Hiſtory of St. John the Evangeliſt, and his Apocalyptical Viſions. This curious book is in ſmall folio; and, generally ſpeaking, every leaf contains two prints, engraved on one block, and printed, of courſe, on one ſide only. Every other leaf is marked with a letter of the alphabet, and the number of the leaves amount to forty-eight. The preſent engraving is taken from the upper part of the VIth print, and coloured, in imitation of the original. It repreſents *the man on a white horſe, who appeared to St. John at the opening of the firſt ſeal.* The book itſelf is preſerved in the Bodleian library at Oxford.

PLATE VII.

Is an accurate copy taken from the middle part of one of the ancient engravings on wood, in a book, entitled, *Hiſtoriæ Veteris et Novi Teſtamenti*, or, the Hiſtories of the Old and New Teſtament. The book is in ſmall folio. It conſiſts of fifty engravings, printed on one ſide of the leaf only. In the middle part of every one of theſe engravings are three compartments, in each of which is repreſented ſome hiſtorical fact, taken from the ſacred writings. At the top, over the middle compartment, are two half figures, ſtanding in two arches, repreſenting two of *the Patriarchs or Prophets.* The ſpaces on each ſide are filled up with extracts from the ſcriptures; and at the bottom, under the middle compartment, are two more half figures in arches, reſembling thoſe at the top; and the blank ſpaces on each ſide are filled up in the ſame manner as above. The preſent engraving is taken from the Xth. print of this book. In the firſt compartment is repreſented *Eſau ſelling his birthright*; in the ſecond, *the temptation of our Saviour*; and in the third, *Adam and Eve, taking the forbidden fruit.* It is coloured in imitation of the original. This book is preſerved in the Bodleian library at Oxford. I did not copy the whole of the print, becauſe it would then have been too large for the book, and, of courſe, muſt have been folded up. Beſides, as this is inſerted merely as a ſpecimen of the ſtyle of engraving, the upper and lower parts, conſiſting chiefly of letters, could be of little or no ſervice.

A

DICTIONARY

OF

ENGRAVERS.

H.

N. HABERT.

Flouriſhed, 1700.

AN engraver of no great note, who worked chiefly for the bookſellers. By him we have ſeveral portraits; among others, that of *John Milton*, and *Thomas Parr* the old man.

ALEXANDER VAN HACKEN.

Flouriſhed, 1740.

This artiſt, who was a deſigner, as well as an engraver, was a native of Holland. He reſided a conſiderable time in London, where, I believe, he died. We have many portraits executed by him in mezzotinto; ſome of which are by no means devoid of merit; among others, the following: *Dr. Pepuſch*, from Hudſon, and *Laurence Delvaux*, the ſculptor, from Iſaac Wood.

JOHN HACKAERT, or HAKKERT.

Born, 1635. Died,

This artiſt is ſaid to have been born at Amſterdam, about the year 1635. His genius lead him to landſcape painting; and he greatly excelled in *romantic ſcenes, with rocks, caves, and grottos*. His pictures are very valuable, as well on account of their intrinſic merit, as for the charming figures they frequently

frequently have, by the hand of Vander Velde. He alſo etched a ſet of ſix *landſcapes*, middling ſized plates, length-ways, in the ſtyle of Waterloo. They are ſimple copies of nature, executed with great judgment. The fourth plate in particular, is in my opinion a very beautiful one. He ſigns his name "Joannes Hackaert inv. et fecit." They were publiſhed at Amſterdam.

HADELER, or HAEYLER.

Flouriſhed,

Both theſe names are certainly meant for John Sadeler, the ſecond being miſpelt; the letter, miſtaken for an H. only, is evidently an I. and an S. joined together, with a croſs bar, which may indeed be taken as an H. with the laſt ſtroke lengthened into an S. In one inſtance, reading the baptiſmal name John, in the other Hans; both of which bear the ſame meaning in different languages.

NICHOLAS VAN HAEFTEN, or HAFTEN.

Flouriſhed,

This artiſt was a native of Holland. He both etched, and engraved in mezzotinto, a number of *ludicrous ſubjects*, which, however, have no great merit to recommend them to public notice. I ſhall only mention the following by him: *A Dutch burgomaſter toying with his kitchen maid*, with ſome French verſes underneath, a middling ſized upright plate, very poorly etched.

A. HAELWEGH.

Flouriſhed,

One of the induſtrious ornamentors of books. His works are chiefly portraits, which he performed with the graver, in a ſtiff, dark ſtyle., I ſhall mention by him,

Jacob Oldenborg, Phil. Doct. a half-length figure, a middling ſized upright oval plate, from A. Houbraken.

The duke of Argyle in armour.

The reverend patriot, *Mr. Walker, governor of Londonderry*, &c.

MELCHIOR HAFFNER.

Flouriſhed, 1680.

The name of an engraver of no ſuperior merit, who appears to have worked for the bookſellers only. By him, among other things, is a frontiſpiece repreſenting the inſide of a *large library*, executed entirely with the graver. It was for a book, entitled, *Bibliotheca Realis Univerſalis*, publiſhed at Francfort 1685, where the engraver reſided; but his chief work appears to have been the portraits for a work entitled *Templum Honoris*, publiſhed by Theopelus Spizelius, at Vienna, 1673. Some of them are neatly engraved, and thoſe appear to me to be the beſt in which the fleſh is executed with dots only.

JOHN

JOHN CHRISTOPHER HAFFNER.

Flouriſhed,

An obſcure engraver, by whom we have *a book of ornaments*, executed in a very coarſe indifferent ſtyle.

HAFTEN. See HAEFTEN.

COUNT DE HAGEDORN.

Flouriſhed, 1745.

This nobleman was not only a great lover of the arts, but an artiſt himſelf; and his works prove him to have been a man of genius and judgment. He reſided at Dreſden. By him we have a ſet of *caricatures*; and a ſet of twenty-four ſpirited little *landſcapes*, from his own deſigns, ſlightly etched in the ſtyle of Waterloo. He alſo etched ſome plates from *Verſuch* and other maſters. He marked his plates with a monogram, compoſed of an H. with a D. joined together, and a ſmall v. under the H. in the manner expreſſed on the plate at the end of the volume.

C. HAGENS.

Flouriſhed, 1664.

An engraver of Amſterdam, of whom I find no account. His name is affixed to a portrait of *William Davidſon*, reſident in Holland for Scotland, and commiſſioner for England and Scotland, drawn by himſelf, from the life, in the city of Amſterdam.

JOHN JAMES HAID, or HAYD.

Flouriſhed, 1750.

He was an engraver and printſeller, eſtabliſhed at Augſburg, in Germany. By him we have a conſiderable number of mezzotintos; ſome of them by no means devoid of merit. His great work appears to be the portraits of *the illuſtrious perſonages of Germany*, which, with their lives written by Jacob Brucker was printed in a large folio volume, containing one hundred prints, at Augſburg, A. D. 1741, entitled Bilder Sal.

JOHN GODFRID HAID, or HAYD.

Flouriſhed, 1760.

This artiſt was ſon to John James Haid, mentioned in the foregoing article. He came into England, and reſided in London a conſiderable time. We have ſeveral very reſpectable mezzotintos by him; among others, that of *Foot*, in the character of Major Sturgeon, a large plate, length-ways, from Zoffany. *Garrick*, in the Farmer's return from London; and ſeveral portraits, from Sir Joſhua Reynolds and other maſters.

JOHN ELIAS HAID, or HAYD.

Flouriſhed, 1760.

A modern engraver of the ſame family with the two preceding artiſts. He engraved a great number of mezzotintos; but I am not well acquainted with his works.

ELIAS HAINZELMAN.

Flouriſhed, 1684.

He was born at Augſburg in Germany, and went to Paris, where he became the pupil of Francois de Poilly, whoſe manner of engraving he imitated with great ſucceſs; and had his drawing been equally as correct, as his mechanical execution was commendable, his works would have ranked with thoſe of the greateſt maſters. They poſſeſs, however, (his portraits eſpecially) a very conſiderable ſhare of merit. Among other prints by this maſter are the following:

The ſilence, an engraving ſo called, repreſenting the infant Chriſt ſleeping, and St. John coming towards him, whilſt the Virgin holds up her finger to prevent his diſturbing him; a middling ſized plate, length-ways, from Annibale Carracci. Picart, Michael L'Aſne, and Mr. Bartolozzi have alſo engraved the ſame ſubject.

A holy family, in the back-ground ſome women are repreſented waſhing linen; a large upright plate, from Sebaſtian Bourdon.

A holy family, with St. John preſenting a lamb to Chriſt, a large plate, length-ways, from the ſame.

A holy family, with St. John, who preſents an apple to the infant Chriſt, the ſame, from the ſame.

The portrait of *Leonard Weiſs*, a middling ſized upright plate.

Several other *portraits*, and a variety of different ſubjects, from Joſeph Verner, Albano, &c.

JOHN HAINZELMAN.

Flouriſhed, 1684.

An engraver of the ſame family with Elias Hainzelman, mentioned in the preceding article; and probably a near relation. We have by him a variety of portraits, executed entirely with the graver, in a clear and neat, but ſtiff ſtyle. Among others, is that of *John III. king of Poland*, a ſmall upright plate, marked "J. Hainzelman del. et ſculp." He appears chiefly to have drawn the portraits, which he engraved, from the life.

DANIEL HAINZELMAN, and another, whoſe baptiſmal name begins with an S. were alſo both of them engravers, and of the ſame family.

HAKKERT. See HACKAERT.

JOHN HALBECK.

Flouriſhed, 1618.

This engraver was a native of Copenhagen. By him we have a variety of prints, executed with the graver only, in a ſtyle, that does him but little credit.

credit. I ſhall only mention the following: A ſet of *groteſque ornaments*, dated 1618. A large whole-ſheet print, containing the *heads of the emperors*, from Julius Cæſar to Ferdinand the Second.

ARENT VAN HALEN.

Flouriſhed,

This artiſt was a native of Holland, and engraved a variety of *portraits*, and other ſubjects, in mezzotinto. He ſometimes ſigned his plates with the words AQUILA SCULPSIT. *Aquila* in Latin and *Arent* in Dutch, are equivalent, and ſignify an *eagle*. The name is thus expreſſed under the portrait of *Jeremiah Dekker*, a ſmall upright plate, from Rembrant Geretz.

CHARLES HALL.

Born, Died, 1783.

This artiſt was a native of England, and reſided the greater part of his life in London. He was brought up as an engraver of letters; but being an ingenious man, he wiſhed to appear in a more conſpicuous branch of the art. His beſt works are portraits, of which he engraved ſeveral very faithful repreſentations, at leaſt, of the originals from which he copied them. He likewiſe performed a number of plates of *ſeals, coins, medals, and other antiquities*. It is remarked of him, (with a cenſure on the engravers, which I hope is not juſt, in ſo great a latitude as it is drawn,) that he was what the generality of his profeſſion are not, a religious man. He died, February 5, 1783, at his lodgings in Grafton-ſtreet, Soho, London. The following are his moſt eſteemed performances, namely, *Thomas Howard, duke of Norfolk*, who gained the victory at Flodden Field. *Henry Fitzallen, earl of Arundel*, from Holbein. *Queen Mary*, *Sir Anthony More* and *Alexander Sterling*, from Marſhal. *Catherine marchioneſs of Pembroke*, from Paſſe. *Mary Sidney, counteſs of Pembroke*, from the ſame. *Sir Francis Wortley*, from Hertocks. *Jack Adams*, &c.

NOEL HALLE.

Born, 1651. Died, 1713.

He was the ſon of Claude Halle, a ſea officer, and native of France. He reſided at Paris, was a member of the Royal Academy in that city, and is ſpoken of as a painter of ſome eminence. We have ſeveral etchings by him, from compoſitions of his own; among others, *Antiochus caſt from his chariot*, and its companion, ſmall plates, length-ways.

A. B. DU HAMEL.

Flouriſhed, 1760.

A modern French engraver, who reſided, I believe, at Paris. His engravings appear to have been chiefly portraits; among which are the following: *Joliot de Crebillon*, and *Jean Jacques Rouſſeau*.

R. HAN-

R. HANCOCK.

Flouriſhed,

An engraver in mezzotinto, by whom we have the portrait of *R. Lovet, author of the Philoſophical Eſſay*, from J. Wright.

FRANCOIS HANDERIOT.

Flouriſhed,

By this engraver, according to Florent le Comte, we have a print, repreſenting *the caſting of St. John into the caldron of boiling oil*, from a picture by Le Brun.

WILLIAM HANIUS.

Flouriſhed,

The name of an obſcure engraver affixed to a print executed with the graver only, in a coarſe, ſtiff ſtyle, and very badly drawn. It repreſents *a figure praying in a pulpit ſurrounded by a numerous congregation*, and the word יהוה ſurrounded with rays of light appears in the clouds above.

MARC ANTONIO HANNAS.

Flouriſhed,

An ancient engraver, mentioned by profeſſor Chriſt. The prints marked with an M. and an I. with a ſpecies of the Italian *A.* in the manner expreſſed on the plate at the end of the volume, are attributed to him.

A. HANZELET.

Flouriſhed,

This artiſt, a man of no note; was a native of Lorrain, and flouriſhed about the middle of the laſt century. Florent le Comte mentions him, among others, as the engraver of *certain machines, engines, and mechanical inventions*. His works, however, are ſaid to have been very indifferent.

ISAAC HARBECK.

Flouriſhed,

He is mentioned by Florent le Comte as an engraver. But his works are not ſpecified: I am not acquainted with them.

MICHAEL HARDOUIN.

Flouriſhed, 1680.

He was, I believe, a native of France, and reſided at Paris, where he engraved the plates for a work, entitled, *Livre de Plans, Profiles, et Elevations de Chaſteau de Clayny pres de Verſailles*; or, *A Book of Plans, Profiles, and Elevations of the Palace of Clayny near Verſailles*; in a very large folio, publiſhed at Paris by M. Coſſin, engraver to the king. Theſe plates are executed chiefly with the graver, in a neat, dry ſtyle, without much taſte.

BERNARD HAREFELDT, or HAREVELD.

Flouriſhed,

An indifferent engraver, who, according to Baſan, flouriſhed in the laſt century, and reſided at Antwerp. We have ſeveral prints by him; among others, *the crucifixion of Chriſt*, a middling ſized upright plate, from Rubens.

P. A. HARNSIUS.

Flouriſhed, 1611.

This artiſt ſometimes ſigns his plates with the word Harlingenſis; becauſe he was a native of Haerlem; they are etched in a ſlight, ſpirited ſtyle, and are evidently the productions of a painter. Among other things by him is an *ecce homo*, a ſmall upright plate, in which only half of the figures appear. It is from a deſign of his own, and dated 1611.

FRANCIS HARREWIN.

Flouriſhed, 1710.

By this artiſt, who poſſeſſed no ſuperlative degree of genius, we have a conſiderable number of etchings, from his own compoſitions. He was a native of Bruſſels, and the diſciple of Romain de Hooghe; but he never equalled his maſter. According to Baſan, he reſided at Bruſſels, about the beginning of the preſent century. By him, among others, are the portraits of *Albert, archduke of Auſtria, kneeling*, and its companion, *Iſabella infanta of Spain, kneeling*; with St. Margarita preſenting her with a crown of flowers, two large upright plates, from Rubens. He alſo engraved a ſet of views, caſtles, &c. for *Le Roy's Account of the Brabant Family*, publiſhed 1699.

J. HARRIS.

Flouriſhed, 1700.

He was, I believe, an Engliſhman; but, as an artiſt, is not greatly to be commended. His beſt prints appear to me to be ſome *architectal views*, which he executed for the fourth volume of *Vitruvius Britannicum*, publiſhed at London, 1739. We have alſo by him a large two-ſheet *map of the world*, from Edmund Halley, dated 1700. A whole-ſheet plan of *the encampment of the royal army on Hounſlow Heath*, dated 1686, ſigned *J. Harris, in fletus*, &c.

MOSES HARRIS.

Flouriſhed, 1778.

He engraved a book of *inſects*, to which he prefixed his own *portrait*, drawn by himſelf from the life, a whole length. This artiſt was a native of England.

M. HARTLEY.

Flouriſhed, 1764.

By this very ingenious young lady, we have a pretty etching of *Jedediah Buxton*, the celebrated arithmetician, from the life, dated 1764.

JOHN HATTIN, or HATTINS.

Flouriſhed,

This obſcure engraver was apparently a native of England; by him we have, among other things, *a view of old St. Paul's*, a ſmall plate, length-ways, executed entirely with the graver, in a ſtiff, bad ſtyle, ſufficiently neat, but devoid of taſte.

JOHN HAUSSARD, or HAUSSART.

Flouriſhed, 1720.

This artiſt was a native of France, and apparently reſided at Paris. By whom he was inſtructed in the principles of drawing and engraving does not appear; but he certainly imitated, and with no ſmall ſucceſs, the uſual ſtyle of Benoit Audran. He drew correctly; and his prints are, many of them, executed with great taſte. He engraved ſeveral plates for the Crozat collection; among which are the following:

Jupiter and Semele, from Julio Romano, a middling ſized plate, length-ways.

Moſes ſtriking the rock, from Romanelli, a middling ſized upright plate.

Chriſt driving the merchandizers from the temple, half figures, a middling ſized plate, length-ways, from Bart. Manfridi.

The four ages, ſmall plates, length-ways, apparently from his own deſigns.

JOHN HAVER.

Flouriſhed, 1612.

He was a native of Altenbury. By him we have a ſet of large portraits of *the electors of Saxony*, on wood, executed in conjunction with Moſes Thym. He alſo engraved ſeveral ſmall plates on copper. See his mark on the plate at the end of the volume.

CHARLES DE LA HAYE.

Flouriſhed, 1660.

He was a native of France; but reſided a conſiderable time in Italy. His ſtyle of engraving greatly reſembles that of Cornelius Bloemart, with whom he was contemporary, and ſometimes worked conjointly. He performed his plates entirely with the graver, in a very neat manner, and the ſecond ſtrokes are uſually croſſed ſquarely upon the firſt. His prints want harmony; the ſhadows are marked with hard outlines, and the lights too equally diſpoſed. His drawing of the naked parts of the figure is heavy; but not often very incorrect. His works, however, have a conſiderable ſhare of merit to recommend them.

I ſhall mention only,

The Virgin and Child appearing to Saint Filippo Neri, a large upright plate.

NICOLO FRANCESCO HAYM.

Flouriſhed, 1719.

He was, ſays profeſſor Chriſt, a native of Rome, who reſided at London in the year 1719, and etched the greater part of the plates for his work, entitled, *Teſoro Britannico*, with his own hand. The cypher which he affixed to his engravings, may be ſeen on the plate at the end of the volume.

FRANCIS HAYMAN.

Flouriſhed, 1760.

He was a native of England, a man of great genius, and particularly excelled in deſigning frontiſpieces and other book plates. His pictures (for he painted alſo) are not held in very high eſtimation. They are exceedingly defective, both in drawing and colouring. He was librarian to the Royal Academy, and died a few years ſince. He etched a few ſmall plates; and among them, one, on which is repreſented *Falſtaff ſeated upon a drum.*

WILLIAM HAYNSWORTH.

Flouriſhed,

A very indifferent artiſt, who flouriſhed during the laſt century. He was apparently a native of England; but I find no account of him. The following engravings are by him:

Geffroy la Grandent de Luſignan, a ſmall upright plate, copied with the graver, in a ſtiff, dark ſtyle, from a print of the ſame ſize, by Jerom David, which belonged to a ſet of heads of heroes and great men.

Richard, lord protector, a large whole-ſheet print, &c.

JOHN VANDEN HECKE.

Flouriſhed, 1656.

This artiſt was born at a village named Quaremonde, near Oudenarde, about the year 1625. He went to Rome in the early part of his life, and was patronized there by the duke of Bracciano; and his works were highly eſteemed. He principally excelled in flowers and fruit; but he painted landſcapes alſo in a very ſuperior ſtyle, which he enriched with figures and animals, executed with great taſte and propriety. In the latter part of his life he reſided at Antwerp, where, I believe, he died. We have etched by him, in a free ſpirited ſtyle, ſeveral plates from his own compoſitions; among others, a ſet of twelve ſmall prints, length-ways, *of animals*, dated 1656.

LEONARD HECKENAVER.

Flouriſhed, 1680.

This indifferent artiſt, I believe, was a native of Augſburg in Germany. He reſided at Nuremberg, where he engraved ſeveral of the plates for Sandrart's *Academy of Painting*, publiſhed 1683. I have ſeen by him alſo a ſmall upright *holy family*, from Petrus Liberi, dated 1675. His plates are executed entirely with the graver, in a ſtiff heavy ſtyle.

JAMES WILLIAM HECKENAVER, probably of the ſame family with the above-mentioned artiſt, was alſo an engraver. By him we have a ſet of prints from the pictures in the Brunſwick gallery, publiſhed 1710.

ABRAHAM HECKINS.

Flouriſhed, 1634.

By this artiſt, who, probably was a goldſmith, we have a book of *ornaments for goldſmiths and jewellers*, executed with the graver only; and, as far as my judgment goes, in a good ſtyle. There are ſome figures occaſionally introduced; but theſe are by no means correctly executed. He ſigns his name, *Abraham Heckins invent. et Cælator.* They are dated 1634.

ROBERT HECQUET.

Flouriſhed, 1760.

A native of Abbeville, who reſided a conſiderable time at Paris, where apparently he learned the art of engraving. He never arrived at any great pitch of excellence; neither did he execute many plates, He returned to Abbeville, where, probably, he died ſome few years ſince. We have by him,

The labours of Hercules, copied on four ſmall plates, from the prints engraved by J. Rouſlet, after the pictures of Guido.

Women bathing, a ſmall upright plate, from Nicholas Pouſſin.

MARTIN HEEMSKERCK, See VEEN.

HEIDEN. See HEYDEN.

W. C. HEIM.

Flouriſhed, 1650.

A name affixed to the head of *John Buxtorf*, engraved for Boiſſard's Collection of Portraits. It is executed entirely with the graver, in a coarſe, dark ſtyle.

ZACHERY HEINCE.

Flouriſhed, 1680.

He was, I believe, a native of France; at leaſt he reſided there a conſiderable time. He engraved, conjointly with Bignon, the portraits of the illuſtrious perſonages, which Simon Vouet had painted in the gallery of the Royal Palace. They are large folio prints, ſurrounded with ornamental borders, in which are introduced many little hiſtorical ſubjects, etched in a free ſtyle. The portraits themſelves are executed with the graver only, and are ſufficiently neat, but ſtiff and taſteleſs.

W. C. HEINS.

Flouriſhed, 1640.

This artiſt appears to have confined himſelf chiefly to portraits; and by him we have a ſufficient number, executed entirely with the graver, in a ſtiff, ſlight,

ſlight ſtyle. Among others, he engraved many of the plates for the continuation of *Boiſſard's Bibliotheca Chalcographica.*

HEINS.

Flouriſhed, 1730.

This artiſt, born in Germany, was very probably of the ſame family with W. C. Heins, mentioned in the preceding article. He was a portrait painter, and reſided at Norwich. He painted the portraits of many members of the corporation; ſeveral of which he ſcraped in mezzotinto, in a very ſtiff, taſteleſs ſtyle. He is alſo ſaid to have etched ſome few plates. Among others by him, is the portrait of *Thomas Gooch, biſhop of Norwich*, a half length figure, repreſented ſitting in a chair, marked, "Heins Pinx. et fecit, 1741."

J. HEINS.

Born, Died, 1770.

He was ſon to the foregoing artiſt, and born in England. His father placed him, as an apprentice, to a manufacturer in ſome branch of the Norwich ſtuffs. But, contrary to his parents will, he became a painter, and worked both in oil and miniature. His chief excellence lay in etching, or rather ſcratching; for it was done, without the aſſiſtance of aquafortis, with the dry point, in a manner ſomething reſembling that of Worlidge, many of whoſe heads he copied. He engraved his plates immediately from nature, or the picture, upon the copper, without any previous drawing or tracing. He drew the *views and monuments* for *Mr. Bentham's Hiſtory of Ely*, to perform which, he learned perſpective.

He died of a decline at Chelſea, about the year 1770.

I have ſeen by him *a cat with kittens*, a ſmall plate, length-ways, from Collet. His portraits are chiefly private plates. Among them were thoſe of *Mr. Groſſe's brother and of his wife.* Mr. Groſſe obligingly furniſhed me with the account of this artiſt and his father.

HEINZELMAN. See HAINZELMAN.

ELIAS CHRISTOPHER HEISS.

Flouriſhed, 1693.

This artiſt engraved very large plates, in mezzotinto. The mechanical part of them is executed in a dark, heavy ſtyle. His drawing of the naked parts of the human figure is very indifferent; the extremities are badly marked, and the heads devoid of character. We have a conſiderable number of *portraits* by him; alſo *the ſalutation of the Virgin, with many angels*, a large upright plate, three feet one inch high, by two feet two inches wide, from Alexander Maſcheſinus; and a *crucifixion of Chriſt* nearly the ſame ſize.

AUGUSTINE HEKEL.

Born, Died, 1770.

He was born at Augſburg in Germany. His father was a chaſer, and

brought him up to that buſineſs. After working in moſt of the capital cities in Germany, he travelled to Paris, and from thence came into England. He was eſteemed the beſt workman of his time, eſpecially in thoſe deſigns which required the repreſentation of the human figure. He was a man of great integrity, ſobriety, and induſtry, and acquired a ſufficiency to enable him to retire to Richmond in Surry, where he amuſed himſelf with painting land-ſcapes and flowers in water colours, which he occaſionally diſpoſed of, though he did not follow painting as a profeſſion. He drew ſeveral views in and about Richmond, which were engraved by Bowles and Sayer. He etched eight ſmall plates of that place, and its environs; *A horſe* from Wootton; and a *book of flowers*. He alſo deſigned *the battle of Culloden*, engraved by Sullivan.

He died at Richmond, A. D. 1770, aged nearly eighty.

HEKEL, ſiſter to the above-mentioned artiſt, alſo engraved many plates for *Kilian's Bible*, which ſhe executed in a neat ſtyle. She drew the human figure very correctly.

Mr. Groſſe obligingly favoured me with the account of theſe two artiſts.

STEPHEN HELLER.

Flouriſhed,

An engraver, mentioned by profeſſor Chriſt, without any reference to his works. The prints marked with the initials S. N. H. are attributed to him; but I own much obſcurity appears in this interpretation.

SEGRES JACQUES VAN HELMONT.

Born, 1683. Died, 1726.

This artiſt was a native of Antwerp, and the ſon of Matthew Helmont, from whom he learned the firſt principles of hiſtorical painting. He reſided much at Bruſſels, where he met with great encouragement, after the death of his father, which happened whilſt he was yet a youth. He is ſpoken of as an artiſt, with the warmeſt commendations; and his pictures are held in high eſtimation. His fame would probably have been more extenſive, but too much application to buſineſs overcame his conſtitution, which was remarkably delicate. He died, A. D. 1726, in the forty-third year of his age. By him we have ſeveral ſpirited etchings, from his own compoſitions.

C. H. HEMRICH.

Flouriſhed,

This artiſt, who was probably a foreigner, reſided in London, and flouriſhed apparently about the beginning of the preſent century. By him we have a ſet of *butterflies and inſects*, from Roeſel, neatly executed, but without taſte. They were ſold by him at No. 19, Martlet Court, Bow-ſtreet, Covent-Garden.

MARTIN HEMSKERKE. See VEEN.

ISRAEL HENRIET.

Born, Died, 1664.

This artiſt learned the firſt principles of deſign from his father, Claude Henriet, who was a painter, eſtabliſhed at Nancy, where Iſrael was born. He went to Rome, in order to improve himſelf, in company with Dervet, where he became the diſciple of Antonio Tempeſta, and practiſed painting. He came at laſt to Paris, where he eſtabliſhed himſelf, and carried on a very conſiderable commerce in prints, publiſhing not only his own engravings, but many of thoſe of Callot, Della Bella, and Iſrael Silveſtre, who all of them worked for him. He imitated the ſtyle of Callot (with whom he was united in the bonds of a moſt perfect friendſhip), and he ſucceeded much better in engraving than painting. He died at Paris, A. D. 1664. Iſrael Silveſtre, his nephew, inherited his plates and ſtock in trade, to a great amount. We have a variety of *views and ſmall ſubjects* by this maſter.

HENS. See HEUSCH.

JEROM VAN HENSBERG.

Flouriſhed, 1662.

He is mentioned by profeſſor Chriſt, as an engraver, who flouriſhed about the middle of the laſt century. The prints on copper, marked H. V. H. are attributed to him, ſuppoſing the baptiſmal name to be written, Hieronymus. It was indeed very common with the engravers of that age, to inſcribe their names in Latin.

HENSHAW.

Flouriſhed,

A name affixed to a private etching of *Mr. Gray*, a ſmall octavo plate.

A. HERISSET.

Flouriſhed, 1740.

An engraver of no great note. He was a native of France, and reſided, I believe, at Paris. Part of the plates for the large folio publication, containing a variety of *views of Verſailles*, chiefly drawn by P. Menant, are by him. They do him no great credit. The ſame may be ſaid of ſome plates of *fortification*, publiſhed 1757. He alſo engraved from De Troy the younger, and other maſters.

GEORGE HERMAN.

Flouriſhed,

The name of an engraver, mentioned by Florent le Comte, and by him ſaid to have excelled in the ornamental line, for goldſmiths, jewellers, &c.

JOHN BAPTISTA HERREGOUDTS.

Flouriſhed,

He was probably a native of Bruges, in Flanders; at leaſt, his ſignature ſeems to countenance this opinion. His etchings are in the ſlight, maſſy ſtyle of a painter. Among other prints by this artiſt, is *St. Cecilia ſurrounded with many angels*, a middling ſized upright plate, marked "J. Bap- "tiſta Herregoudts f. et invent. a Brugge.

A. HERTOCKS.

Flouriſhed, 1660.

An induſtrious engraver, by whoſe labours many of the publications of the laſt century were adorned with ſculptures. The partiality of parents to their children cannot perhaps be better proved, than in inſtances relative to the arts. If a boy be diſcovered tracing out uncouth forms upon a wall, the father, proud of the diſplay of genius, which he conceives to be evident in the performance of his ſon, reſolves to make an artiſt of him. The youth is perſuaded, and a maſter is accordingly procured without further conſultation. By this haſty determination much uſeful time is often loſt, and a bad artiſt left to ſtruggle with poverty, who in any other more eligible purſuit, might have procured a comfortable ſubſiſtence for himſelf, and benefited the reſt of mankind. But even ſuppoſing ſuch a lad to be fond of the purſuit himſelf, if he miſtakes that partiality for a natural genius, all his productions will manifeſt the laboured formality and ſtiffneſs of practice and ſtudy, unaſſiſted by taſte. To one of theſe cauſes it was probably owing, that we meet with the name of Hertocks in the liſt of the artiſts. He worked with the graver only, in a neat, ſtiff ſtyle. His portraits are the beſt part of his works; for where he attempted the naked figure, as in ſome of his frontiſpieces, his drawing is below criticiſm. I ſhall mention only the following:

Sir Thomas Wortley, knight, priſoner in the Tower of London, in armour, dated 1652, a ſmall half-ſheet plate.

Gideon Harvey, a ſmall upright oval print.

A. Brome, dated 1661, a ſmall upright print, in an oval frame.

Sir Edward Nicholas, ſecretary of ſtate, an oval print, on a ſmall half-ſheet.

JOHN DANIEL HERZ, or HERTZ.

Born, 1599. Died, 1635.

He was born, according to Baſan, at Nuremberg, and painted both hiſtorical ſubjects and landſcapes. But as an engraver, I believe, he is more generally known. We have by him ſeveral etchings from his own compoſitions, and thoſe of Rotenhamer and other maſters. Among the firſt, is *St. Paul preaching at Athens*, a large plate, length-ways.

J. HEUDELOT.

Flouriſhed, 1760.

A modern French engraver, of no great note. We have ſeveral engravings by

by him, from Adrian Van Oſtade, and Lingelbach ; alſo the portrait of *Margarite de Gojen*, wife of John Steen, from a picture painted by Steen himſelf.

CORNELIUS HEVISSEN.

Flouriſhed, 1536.

This is a name, given by the interpreters of the ancient monograms, to an engraver on wood, who flouriſhed between the years 1530 and 1540. His works, it is true, do not manifeſt a ſuperior genius; but ſome of them are by no means devoid of merit; and certainly they poſſeſs a ſufficient ſhare, to claim a place in this work. I have therefore admitted them under this name, which indeed bears no reference to the mark to which it is attributed. But as I know not to whom I can, with any degree of probability, aſſign it, and it has paſſed current for a conſiderable time, I ſhall conſider the works, rather than the name; and leave the mark to diſtinguiſh the maſter, till he ſhall be diſcovered by the reſearches of the curious. In this ſingular monogram we ſee two capital letters, a C. and a T. divided by a ſtrange character, which, profeſſor Chriſt ſuppoſes, is deſigned for a balance, to which however in my opinion it does not bear the leaſt diſtant reſemblance. See this mark faithfully copied on the plate at the end of the volume.

We have by this maſter a ſet of ſmall upright prints, repreſenting *the virtues and the vices*, ſingle figures, neatly cut, but not with much taſte.

Mutius Scævola thruſting his hand into the fire, a very large upright ſingle figure, dated 1536. In this he has imitated the croſs hatching of a pen, with tolerable ſucceſs.

A woman ſtanding on a ſerpent, holding the repreſentation of a ſun in her right hand, and a ſceptre in her left, a middling-ſized upright plate, by no means devoid of merit.

GEORGE DANIEL HEUMAN.

Flouriſhed, 1724.

This artiſt appears to have been a native of Germany, and to have reſided at Nuremberg, where he engraved ſome *architectal views of the churches and other religious buildings*, at Vienna, which were publiſhed by John Andrea Peeffel, at Augſburg, 1724. They are executed in a neat, careful manner, but without taſte. He has, however, often introduced little figures, which are executed in a very pretty ſtyle.

WILLIAM DE HEUSCH, or HENS.

Born, 1638. Died,

He was a native of Utrecht, where he learned the firſt rudiments of painting; but going to Rome, he became the diſciple of John Both. He excelled in landſcapes, which he enriched with excellent little figures, employing them as the ſubject of his landſcapes required. We have ſeveral etchings, from his own compoſitions, of *landſcapes with figures and animals*, &c.

JACOB DE HEUSCH, or HENS.

Born, 1657. Died, 1701.

He was a native of Utrecht, nephew to William de Heuſch, mentioned in the preceding article, and by him inſtructed in the art of landſcape-painting. He afterwards went to Rome, and imitated the ſtyle of Salvator Roſa with great ſucceſs. His pictures are held in higher eſtimation than thoſe of his uncle. He died, A. D. 1701, aged 44 years. We have by his hand a few etchings of *landſcapes*, from his own compoſitions.

ABRAHAM DE HEUSCH, or HENS.

Born, 1650. Died,

This artiſt was of the ſame family with the two preceding painters. He was born at Utrecht, and ſtudied under Chriſtian Striep. He excelled in painting plants and inſects, which he finiſhed in a wonderful manner. His pictures are very rare, not only on account of the time he beſtowed upon the finiſhing of them, but alſo, becauſe he did not work ſo cloſely in the latter part of his life, having accepted a commiſſion in the army. We have by him ſeveral ſmall upright *landſcapes*, from his own compoſitions.

JAQUES VANDER HEYDEN.

Flouriſhed, 1615.

This artiſt was a native of Franckfort upon the Maine. He is cited by profeſſor Chriſt, as an engraver on copper, who worked from 1610 to 1620; and, according to Florent le Comte, engraved after the deſigns of Odoardo Fialetti. See the marks attributed to this maſter on the plate at the end of the volume.

JOHN VANDER HEYDEN.

Born, 1637. Died, 1712.

This admirable artiſt was born at Gorcum, where he learned the firſt principles of painting from a very inconſiderable artiſt. He ſo much improved upon the inſtructions he received, by application, and the ſtrength of his own natural genius, that he became one of the moſt admired maſters of the Dutch ſchool. He excelled in painting landſcapes, palaces, and buildings, whether ancient or modern. His colouring, and the harmony of his pictures, as well as the ſuperior knowledge he diſcovered in the management of the chiaro-ſcuro, are ſpoken of with the warmeſt commendations. He died 1712, aged 75 years. We have by him ſeveral etchings of ſmall *landſcapes*, &c. from his own compoſitions.

GONZALES VAN HEYLEN.

Born, Died, 1730.

He was a native of Antwerp, and engraved on wood, in a very free, ſpirited ſtyle. Papillon mentions, by this artiſt, *a little alphabet ornamented with ſaints*, which, he ſays, is well executed, and marked at the bottom *Gonzales Van*

Van Heylen, invent. et fecit, Antwerpiæ. I have ſeen by him a frontiſpiece for a book, on which is repreſented *a head, ſurrounded by ornaments, relative to the arts,* marked " G. V. Heylen," and dated 1694.

W. HIBBART.

Flouriſhed, 1760.

This artiſt, it ſeems, reſided chiefly at Bath, and, I believe, painted portraits; at leaſt, his etchings have very much the ſtyle of a painter, and reſemble thoſe of Worlidge. The following are by him:

A ſmall upright head, under which is written, *Macarius,* from Falman, dated 1689. *Laurence Delvaux,* the ſculptor. *Samuel Derrick* of Bath, &c.

HIGMORE.

Flouriſhed,

This name is affixed to ſome large portraits in folio, very indifferently executed; among others, to that of *Le Sage,* the author of Gil Blas. This engraver was probably a native of France.

HIIS. See Huys.

NICHOLAS HILLIARD.

Born, 1547. Died, 1619.

This extraordinary artiſt was the ſon of Nicholas Hilliard, a gentleman reſiding at Exeter, where the younger Hilliard was born. He was firſt brought up as a goldſmith and jeweller; but by his own application he became both a painter and an engraver. Not having a proper maſter to inſtruct him, he ſtudied aſſiduouſly from the works of Holbein; and, in the neatneſs of his pencilling, is ſaid to have equalled that artiſt, though not in the other requiſites of the art. At the age of eighteen, according to report, he painted a portrait of Mary queen of Scots, in water colours. Queen Elizabeth honoured him by ſitting ſeveral times for her portrait, which he executed greatly to her ſatisfaction. A picture, in which he repreſented that princeſs, ſeated upon her throne, is ſpoken of with the warmeſt commendation by the authors of that day; and Dr. Donne paſſes this high encomium upon him, in his poem on the ſtorm, in which the earl of Eſſex was ſurpriſed, as he was returning from the Iſland voyages.

> ——*A hand or eye,*
> *By Hilliard drawn, is worth a hiſtorye,*
> *By a worſe painter made.*——

He was in ſtill greater favour with James the Firſt, who not only employed him to paint his own portrait, and the portraits of his family, but granted him a patent prohibiting, for twelve years, their being drawn or engraved for ſale, without his licence, by any other perſon. In the patent he is called *the principal drawer of ſmall portraits, and emboſſer of medals in gold.* It

was granted him, *in reſpect of his extraordinary ſkill in drawing, graving, and imprinting.* This patent contributed not a little to his emolument; for he engraved himſelf, and employed Simon Paſſe and others to engrave for him, the portraits of *the royal family*, on ſmall plates, which were uſed for counters. He alſo ſold licences to other artiſts, which brought him a conſiderable profit. He died January 7, 1619, aged 72, and was buried at St. Martin's in the Fields, in which pariſh he reſided.

HINDE.

Flouriſhed,

The name of an obſcure engraver, affixed to ſome few portraits, and, among them, to that of *Robert Earl of Warwick*, baron of Liege.

LAWRENCE DE LA HIRE, or HYRE.

Born, 1606. Died, 1656.

He was a native of Paris, and learned the principles of painting from his father, Stephen de la Hire. He painted both hiſtory and landſcapes; but as he could not by any means draw the human figure correctly, he ſucceeded far better in the latter, than the former. It is remarked of him, that, at the time when all the artiſts of France followed the ſtyle of Simon Vouet, he was the only one that thought proper to judge for himſelf, and eſtabliſh a taſte of his own; which, if not ſuperior to that of Vouet, has at leaſt, the merit of originality. He died, A. D. 1656, aged 50.

He was a man of fertile genius, and we have by his hand many ſlight, and ſometimes but indifferent etchings, retouched with the graver; thoſe eſpecially are liable to cenſure, in which the figures are made the principal objects. His landſcapes are very prettily touched, in a ſlight, but free ſtyle. I ſhall mention the following engravings only, from his own compoſitions:

A repoſe, where the Virgin and Child are ſurrounded by many angels. This is executed in a rough, heavy ſtyle, reſembling that of Michael Dorigny, a middling-ſized plate, length-ways.

The converſion of St. Paul, a middling-ſized upright plate.

Venus and Adonis, a middling-ſized plate, length-ways.

Different ſets of *children playing*, in the form of friezes, &c.

Several ſmall *landſcapes* of various ſizes.

AUGUSTIN HIRSCHFOGEL, or HIRSCHVOGEL.

Flouriſhed, 1545.

An ancient German maſter, born at Nuremberg. He was, I preſume, a painter; for his etchings, of which we have a ſufficient number, appear from their ſtyle, to have been the productions of his leiſure hours, rather than the the work of a man, who applied his whole time to the art of engraving. Some of them are by no means devoid of merit. His landſcapes, in particular, have the touch of a maſter in them. But the human figure, whenever he has introduced it, is incorrect and heavy; and the naked parts eſpecially, are very badly drawn. This artiſt uſed a very ſingular monogram,

nogram, to which he uſually added the date. It is copied on the plate at the end of the volume. There is a ſet of engravings, publiſhed at Nuremberg, A. D. 1543, marked with an owl, attacked by two ſmall birds, which profeſſor Chriſt attributes to this artiſt, becauſe it bears an alluſion to his name.

Part of *the ſlaughter of the innocents*, from a ſketch by Raphael, different from that of Marc Antonio Raimondi, dated 1545.

A ſet of ſix *landſcapes*, middling-ſized plates, length-ways, apparently from his own deſigns, dated 1646.

A landſcape, into which is introduced a *naked woman*, badly drawn, holding an aſp to to her breaſt: intended, I ſuppoſe for Cleopatra. The back-ground is very ſlight; but the figure is finiſhed with ſmall dots; a middling ſized plate, length-ways, the ſame, dated 1547.

Two ſmall *views*, length-ways, of *ſea-ports with ſhipping*, dated 1549,

NICOLAS HIRSCHFOGEL, or HIRSCHVOGEL.

Flouriſhed, 1550.

To this artiſt are attributed the ſmall neat engravings, marked with a W. having an I. tranſverſly placed upon it, and ſurmounted by a croſs, in the manner repreſented on the plate at the end of the volume; but I own, I cannot diſcover the reference of the monogram to the name. M. Heineken, with much more propriety, calls this artiſt VIET HIRSCHVOGEL; and then we may ſuppoſe the mark to be intended for two V's. and an H. which certainly bears a greater appearance of truth.

H I S B E N S. See BEHAM.

H I S P E A N. See PEN.

H O A M-G E.

Flouriſhed, 1700.

According to Papillon, this ingenious man was a native of China, and brought into France by the Jeſuit miſſionaries, at the age of about eighteen years. He engraved on wood, and was employed in compleating a ſet of *Chineſe characters*; but he died a few years after, in the flower of his age.

W I L L I A M H O A R E.

Flouriſhed,

A modern artiſt, who reſided at Bath, where he painted portraits with ſucceſs. He alſo etched a few plates for his amuſement; and, among them, the following: *Ralph Allen of Bath*, marked *ad viv. Will. Hoare. Biſhop Warburton*, &c.

CORNELIUS HOCGEEST.

Flouriſhed,

He is cited by Florent le Comte, as an engraver of *friezes and ornamental architecture, military exerciſes*, &c. but his works are not ſpecified by that author.

MELCHISEDECK VAN HOEREN.

Flouriſhed,

This name is only mentioned by Abbé Marolles, and thoſe authors, who immediately follow him. He tells us, that he was one of the ancient German maſters; but has not ſpecified either his mark, or a ſingle print engraved by him. If he had given us his authority for the name, it might have led to the diſcovery of the maſter, and conſequently of his works, which would be of ſome importance; becauſe many of the engravings by the old maſters are confounded with one another, for the want of proper light, by which we might be able to diſtinguiſh them. Perhaps he might mean to attribute to this artiſt thoſe prints, marked with an M. and an H.—or with an M. an H. and an F. joined together, with a ſmall knife underneath them, in the manner expreſſed upon the plate at the end of the volume; and which, if there really did exiſt an artiſt of this name, may have been executed by him. He engraved on wood, in a dark, rude ſtyle. Among other prints executed by him with this mark, is *a view of the city of Frankfort*, dated 1549.

FRANCIS HOFFMAN.

Flouriſhed, 1711.

This engraver, of whom I know but little, reſided probably in England, where he might execute the following print, containing the portraits of *the right honourable Henry St. John, Eſq.* one of the principal ſecretaries of ſtate; *the right honourable William Bromley, Eſq.* ſpeaker of the houſe of commons; and *the right honourable Robert Harley, Eſq.* chancellor of the exchequer. They are whole-length figures, and etched upon a large plate, length-ways, in a very coarſe, taſteleſs ſtyle, without the leaſt merit to recommend them. underneath is a printed account of the tranſactions of the houſe of commons, for the year 1711. It is ſigned, "Francis Hoffman, fecit aquâ forte."

Hoffman. This name is alſo affixed, conjointly with that of *Lerch*, to a large print, length-ways, on three plates, exhibiting *a view of the city of Brandenburg*, in Germany, which they engraved and publiſhed at Vienna, from a drawing by Nypoort. It is etched in a coarſe, heavy ſtyle, without effect, ſomething reſembling that of Romain de Hooghe. The figures with which it is embelliſhed are very poorly drawn, and as badly executed. I am by no means certain, that both theſe names belong to the ſame artiſt.

GEORGE HOEFNAGLE.

Flouriſhed, 1580.

He was a native of Antwerp, a painter and deſigner, and ſeems chiefly to have

have engraved *views and maps for books*. He worked with the graver; but his prints have little more than their ſcarcity to recommend them. According to Ames, he engraved *a map of Briſtol*; and it is well known, that there is a large view of *Nonſuch* by him, which is to be found in Bruin's or Braun's *Civitates Orbis Terrarum*. He was alſo employed by Abraham Ortelius, for his work, entitled, *Theatrum Orbis Terrarum*, conjointly with Francis Hogenbergh and other maſters.

JAMES HOEFNAGLE.

Flouriſhed, 1592.

This artiſt is ſaid to have been born at Franckfort. He was the ſon of George Hoefnagle, mentioned in the preceding article. He is alſo ſpoken of as a painter; and he alſo engraved a ſet of near fifty plates of *birds, beaſts, flowers, inſects*, &c. from the drawings of his father. Theſe were executed, A. D. 1592, he being then only 18 years of age. He alſo engraved ſeveral plates from his own compoſitions, and from thoſe of other maſters.

WILLIAM HOGARTH.

Born, 1697. Died, 1764.

This extraordinary artiſt is ſuppoſed to have been born, A. D. 1697, at London, in the pariſh of St. Bartholomew. He was firſt placed, as an apprentice, with Mr. Ellis Gamble, a ſilverſmith, reſiding in Cranbourn-ſtreet, Leiceſter Fields; and his inclination for painting is ſaid to have appeared before he was out of his time. When he became his own maſter, he attended the Academy in St. Martin's Lane, in order to ſtudy the human figure from nature. His employment as an artiſt, was at this time in a very inferior line. *Arms, ſhop-bills, and book-plates*, were the productions of his graver. The plates for *Hudibras* firſt recommended him to the public notice; and on the ſucceſs of thoſe plates, he commenced painter.

In the year 1730, he married the only daughter of Sir James Thornhill. It was a ſtolen marriage; and his father-in-law was not eaſily reconciled; but the reputation Hogarth afterwards acquired, at laſt effected the matter.

In 1753, he firſt appeared as an author; and the *Analyſis of Beauty* was given to the public; which is generally allowed to be a very ingenious performance.

In the year 1757, he was appointed ſerjeant painter to the king; and continued in that office till the time of his death, which happened October 26, 1764, at his houſe in Leiceſter Square, he being 74 years of age. He was buried at Chiſwick, where a monument was erected to his memory.

The merit of his works, and the admirable turn he poſſeſſed, of ſatyriſing the vices and follies of the age he lived in, are ſo generally known, that nothing need be ſaid upon that head, in this place. I ſhall only add, that the engravings, which he has finiſhed with his own hand, though not ſo neat or excellent, with reſpect to the mechanical part of them, as thoſe executed by profeſſed engravers, convey, however, more of the original genius, and fire,

fire, if I may ſo expreſs myſelf, of the artiſt, than can be found in the beſt copies from his deſigns; and for this reaſon I ſhould prefer the prints, engraved by himſelf, to any of the reſt. They are eaſily diſtinguiſhed, and of courſe need no ſeparate liſt.

J. HOGEN.

Flouriſhed,

The name of an obſcure engraver, by whom we have the portrait of *Damianus Agoes*, very neatly executed with the graver; but without taſte. It is a ſmall upright plate, marked, *Jo. Hogen fec.*

REMIGIUS HOGENBERGH.

Flouriſhed, 1573.

One of the engravers, who was retained at Lambeth, in the family of archbiſhop Parker. He worked with the graver only; but the ſcarcity of his prints is their greateſt recommendation. He engraved the portrait of that *prelate*, who is repreſented as an half figure, ſeated at a table, with a book open before him, and a bell by the ſide of it: a ſmall octavo print in oval, with a coat of arms at each corner of the plate. This engraving Vertue thought to be the firſt executed in England. Hogenbergh alſo engraved the portrait of the *archbiſhop* a ſecond time.

FRANCIS HOGENBERGH.

Flouriſhed, 1560.

He was brother to Remigius Hogenbergh, mentioned in the former article. It is highly probable, that he was alſo in England; but the fact is by no means certain. He worked, however, for Engliſh employers; and we have by him a portrait of *Mary the Firſt, queen of England*, a half-ſheet print, dated 1555.

The maps of *Gaul and Belgium*, for Saxton's maps, in ſmall folio.

The views in *Braun's Civitates Orbis Terrarum*, printed at Cologn, A. D. 1572, conjointly with Simon Novelani, and George Hoefnagle.

The pompous funeral of Frederick II. king of Denmark, engraved A. D. 1592, in conjunction with Simon Novellani, a poor ſlight etching, on twenty-one large plates, length-ways.

ABRAHAM HOGENBERGH.

Flouriſhed, 1570.

Probably another brother of the two artiſts laſt mentioned. He aſſiſted the latter in engraving the plates for the *Theatrum Orbis Terrarum*, by Abraham Ortelius. He ſeems to have worked with the graver alone; and his labours were employed for the bookſellers only. I have ſeen by him ſeveral neat frontiſpieces, in the ſtyle of De Brye; but very incorrect, and void of taſte. Among others, is that to a *Commentary upon the book of Kings*, in folio, ornamented with figures. His drawing of the naked parts of the human figure is below criticiſm. This work was publiſhed at Colonia, 1635.

NICHOLAS VAN HOI, or HOY.

Flouriſhed, 1660.

A very indifferent Flemiſh engraver, who in conjunction with Steen, Oſſenbeck, and other artiſts, equally indifferent with himſelf, engraved the collection of pictures, which David Teniers the younger made for Leopold the archduke of Auſtria. This collection was publiſhed at Antwerp, A. D. 1660, in folio, conſiſting of 243 prints; and it is uſually known by the name of *the Gallery of Teniers*.

HANS, or JOHN HOLBEIN, the ELDER.

Flouriſhed, 1500.

This painter was a native of Germany, and a man of ſome note in his profeſſion. He firſt reſided at Augſbourg, where perhaps he was born; but afterwards he removed to Baſil in Switzerland, and eſtabliſhed himſelf in that city. The great reputation which his ſon acquired, has contributed, perhaps even more than his own works, to immortalize his name. It is generally allowed, that he engraved on wood; and that, from him, his ſon learned that art alſo. The prints marked with an H. only; or an H. and a B. joined to the firſt upright ſtroke of the H. are ſaid, the greater part of them, to belong to him. Profeſſor Chriſt and others have added ſeveral other marks, and attributed them to him; but as they are given upon ſuppoſition only, they ought to be attended to with great caution. They are copied, however, upon the plate at the end of the volume. I own, to me it ſeems doubtful, whether this artiſt did really engrave or not. The prints marked with the H. and the B. either ſeparate or joined together, dated about the year 1515, belong, I ſhould rather think, to Hans Burgkmair, or Johannſen Baldung. I ſpeak, however, with diffidence. The collector muſt judge for himſelf; but ſtrict examination ſhould take place, before the deciſion is given.

HANS, or JOHN HOLBEIN, the YOUNGER.

Born, 1498. Died, 1554.

This admirable artiſt was the ſon of John Holbein, mentioned in the preceding article. He was born at Baſil in Switzerland, A. D. 1498, and learned from his father the principles of drawing and painting; but he ſoon ſurpaſſed his tutor. Holbein was a man of quick invention, and endued with great genius, which he cultivated ſtudiouſly. He finiſhed his pictures with ſurpriſing delicacy, and ſucceeded both in hiſtorical painting and in portraits; but in the latter he certainly excelled. The great reputation this celebrated maſter has ſo juſtly acquired, would render any comment upon his productions, in a work like this, unneceſſary, even if it were not foreign to the plan of it.

He came over into England, at the perſuaſion of Eraſmus, with whom he was intimate; and was by that celebrated author recommended to Sir Thomas Moore, then lord chancellor. He was received by his lordſhip in the moſt

moſt friendly manner, and employed to paint himſelf and family. Theſe pictures recommended the artiſt to the notice of Henry the Eighth, who took him under his protection, and entertained him in his ſervice, upon very liberal terms. At the death of king Henry, Holbein ſtill continued in favour at court, and was amply rewarded by Edward the Sixth, his ſucceſſor, whoſe portrait he alſo frequently painted.

Holbein died at his apartments in Whitehall, A. D. 1554, aged 56 years only. Previous to his coming into England, this artiſt engraved a vaſt number of prints on wood, which are eaſily diſtinguiſhed, as well by the taſte and animation of the deſign, as the delicacy of the engraving. Papillon, who certainly was a good judge in this inſtance, particularly with reſpect to thoſe parts of the prints, which are moſt difficult to execute, ſpeaks of the engravings of Holbein on wood, as very wonderful performances; particularly that admirable work, entitled *Death's Dance*. Concerning the laſt print of the ſet eſpecially, he ſays (and juſtly too in my opinion) that it is the chief d'œuvre, or maſter-piece, of Holbein; and one of the moſt beautiful and moſt finiſhed engravings, that ever appeared on wood; though they are all of them finiſhed in a very extraordinary manner. The following are his principal works:

A ſet of very ſmall prints, length-ways, with ſome few upright, conſiſting of ninety, repreſenting *hiſtorical ſubjects*, from the *Old Teſtament*, executed in a bold, ſpirited ſtyle; the ſtrokes are very delicately formed. The beſt edition of this work is dated 1539, and was printed by Melchior and Gaſper Treſchel, at Lyons. There was another edition in 1547, which I have alſo ſeen. Theſe verſes in praiſe of Holbein, are at the beginning:

Cernere vis, Hoſpes, Simulacra Simillima vivis?
Hoc Opus Holbinæ nobile cerne manûs.

This work was copied by an artiſt, whoſe initials are H. B. See BROSAMER.

A ſet of very ſmall prints, length-ways, conſiſting of *hiſtorical ſubjects*, from the *New Teſtament*.

The *dance macchabre*, commonly known by the name of *Death's dance*, becauſe Death is repreſented in the engravings, with people of all ranks and deſcriptions. The number of prints is not always the ſame. Papillon had a ſet which conſiſted of 53; but, I believe, in general, they do not exceed 46. They are ſmall upright prints, encompaſſed with a double border. The firſt edition is ſaid to have been printed, A. D. 1530; but there are ſeveral others of later date. It was alſo copied on wood, by an ancient maſter. The difference, however, between the copy and the original is too evident for a miſtake to happen concerning them. Hollar alſo copied ſome of them, which he etched in a free ſlight ſtyle; but the ſpirit of the original is not ſufficiently preſerved. The pictures, from which theſe engravings were taken, were painted by this maſter in the fiſh-market of the town of Baſil.

He alſo engraved a variety of charming *vignettes*, *ornamental frontiſpieces*, and other decorations for books, &c. His moſt uſual mark is the two initials of his names, H. H. either ſeparate or joined together. Sometimes he ſigns his name at length, or in this manner, HANS. HOLB.

SIGIS-

SIGISMOND HOLBEIN.

Flouriſhed, 1500.

According to the generally received account, this artiſt was brother to the elder John Holbein, and uncle to the younger. He is mentioned as a painter, and reported to have engraved upon wood. The prints marked with an S. an H. and a B. joined together, in the manner expreſſed on the plate at the end of the volume, are attributed to him; alſo thoſe with an S. and an H. ſeparated by an unknown mark, are thought to have been executed by him. Judging from theſe prints, he does not appear, by any means, to have been an artiſt of very ſuperior abilities. This interpretation however of the marks above mentioned is not without its difficulty.

WILLIAM HOLE.

Flouriſhed, 1613.

He was, I believe, a native of England, though, as an artiſt, no country need wiſh to claim him. He worked with the graver, in a ſtiff, laboured ſtyle, devoid of all taſte. The bookſellers were his beſt, if not his only friends; and ſeveral of the curious tranſlations of the *Poets of Antiquity*, "done into Engliſh," are ornamented by his hand. I ſhall only mention the following prints by him:

The *frontiſpiece* to Michael Drayton's Polyolbion, with the *portrait* of that poet; alſo a ſmall whole-length portrait of *prince Henry, ſon to James the Firſt*; this, in my opinion, is his beſt performance. *John Floris*, Italian maſter to Anne of Denmark. Several *maps*, and *frontiſpieces*. Alſo the *penman's excellence*, by Martin Billingſley, with a portrait of that *writing maſter*.

ELIAS HOLL.

Flouriſhed, 1638.

This artiſt, ſays profeſſor Chriſt, reſided at Nuremberg, about the year 1638, and engraved ſeveral plates from C. Reverdus, and others. He marked his plates with an H. ſurmounted by an F. I am not acquainted with his works.

WENCESLAUS HOLLAR.

Born, 1607. Died, 1677.

This extraordinary artiſt was born at Prague, in Bohemia. His parents were in a genteel line of life; and he was at firſt deſigned for the ſtudy of the law. But the civil commotions, which happened in his youth, ruining his family affairs, he was obliged to ſhift for himſelf; and by diſcovering ſome genius for the arts, he was placed with Marian, a very able deſigner and engraver of views. Being himſelf a man of great ingenuity, he profitted haſtily from the inſtruction of his tutor. An ecce homo, with a madona and child, two ſmall plates, are ſaid to be among his earlieſt productions. They are dated 1625. He principally excelled in drawing geometrical and perſpective

ſpective views and plans of buildings, ancient and modern cities and towns; alſo landſcapes, and every kind of natural and artificial curioſities; which he executed with a pen, in a very peculiar ſtyle, excellently well adapted to the purpoſe. He travelled through ſeveral of the great cities of Germany; and notwithſtanding all his merit, met with ſo little encouragement, that he found it very difficult to ſupport himſelf. The earl of Arundel, being in Germany, took him under his protection, brought him to England, and recommended him to the favour of Charles the Firſt. He engraved a variety of plates from the Arundel collection, and the portrait of the earl himſelf on horſeback.

The civil wars, which happened ſoon after in England, ruined his fortune. He was taken priſoner, with ſome of the royal party, and with difficulty eſcaped; when he returned to Antwerp, and joined his old patron, the earl of Arundel. He ſettled in that city for a time, and publiſhed a conſiderable number of plates; but his patron going to Italy ſoon after, for the benefit of his health, Hollar fell again into diſtreſs, and was obliged to work for the print and bookſellers of Antwerp, at very low prices.

At the reſtoration of Charles II. he returned into England, where, though he had ſufficient employment, the prices he received for his engravings were ſo greatly inadequate to the labour neceſſarily required, that he could but barely ſubſiſt. And the plague, with the ſucceeding fire of London, putting, for ſome time, an effectual ſtop to buſineſs, his affairs were ſo much embarraſſed, that he was never afterwards able to improve his fortune. Stent, the printſeller, according to Vertue, taking advantage of the poor man's neceſſity, cauſed him to draw and engrave the view of Greenwich, on two large plates, for the paltry ſum of thirty ſhillings, which allowing for the difference of the value of money at that time, muſt have been worth, at leaſt, five times as much. But ſuch it ſeems, was the unconſcionable rapacity of the Britiſh dealer, and ſuch the low eſtate of the diſtreſſed artiſt, whoſe great ability and uſeful labours ſurely merited a very different reward. Born in all things to be unfortunate, when employed by government to make a drawing of the towns and forts at Tangiers, whither he went for that purpoſe, he narrowly eſcaped being made a priſoner by the Turks, and returning home with difficulty, inſtead of being paid in a liberal manner for his trouble, he received no more than one hundred pounds. It is uncertain, when or where he died; but Vertue ſays, he found in the regiſter of St. Margaret's, Weſtminſter, that he was buried, March 28, 1677. If this be true, he was 70 years of age at the time of his death.

Mr. Groſſe, from the information of Mr. Oldys, Norroy King of Arms, has favoured me with the following anecdotes concerning this artiſt, of which Vertue does not give us the leaſt hint. He uſed to work for the bookſellers at the rate of four-pence an hour; and always had an hour glaſs before him. He was ſo very ſcrupulouſly exact, that, when obliged to attend the calls of nature, or whilſt talking, though with the perſons for whom he was working, and about their own buſineſs, he conſtantly laid down the glaſs, to prevent the ſand from running. Nevertheleſs, all his great induſtry, of which his numerous works bear ſufficient teſtimony, could not procure him a ſufficient maintenance; for he was ſo extremely poor and diſtreſſed, that the bailiffs were in his

his lodgings to ſeize for rent, when he was dying. Senſible of his approaching end, he earneſtly beſought their forbearance only for an hour or two, ſaying, that they might then take the only piece of furniture he had, the bed on which he was laying, as he ſhould have no further occaſion for it.

As many of the works of this artiſt are by no means uncommon, it may be needleſs to inform the reader, that, generally ſpeaking, they are etchings performed almoſt entirely with the point. They poſſeſs great ſpirit, with aſtoniſhing freedom and lightneſs, eſpecially when we conſider how highly he has finiſhed ſome of them. His views of abbies, churches, ruins, &c. with his ſhells, muffs, and every ſpecies of ſtill life, are admirable; his landſcapes frequently have great merit; and his diſtant views of towns and cities are not only executed in a very accurate, but a very pleaſing manner. In drawing the human figure he was moſt defective; his outlines are ſtiff and incorrect, and the extremities marked without the leaſt degree of knowledge. In ſome few inſtances, he has attempted to execute his plates with the graver only; but here he has failed prodigiouſly. See a mark, which he ſometimes uſed, compoſed of a W. an L. an A. reverſed, an E. and an R. on the plate at the end of the volume.

His works amount to nearly 2400 prints, according to Vertue's catalogue; ſome of which are very large. It is impoſſible, within the bounds of this work, to mention all the ſcarce or much-eſteemed prints of this artiſt. The following perhaps may be ſufficient to ſhew his great abilities:

The queen of Sheba viſiting Solomon, a ſmall upright plate from Holbein.

An ecce homo, with many figures, a large plate, length-ways, from Titian, dated 1650.

Seleucus cauſing the law againſt adultery to be executed upon his own ſons, from Julio Romano, a large plate, length-ways.

A large euchariſtical cup, richly adorned with figures, from a drawing of Andrea Mantegna, in the Arundelian collection.

A Roman ſacrifice, from Andrea Mantegna, a half-ſheet print, dated 1638.

The *princeſs Mary*, daughter of Henry the Eighth, from Holbein, a ſmall upright plate.

Robert, earl of Warwick, a whole length in armour.

Henry Howard, earl of Surry, from Holbein.

Ann Dacres, counteſs of Arundel, after Vorſterman.

Dr. Chambers, from Holbein.

Sir Thomas Chalner, the ſame.

Sir Anthony Denny, the ſame.

The Royal Exchange in London, a large plate, length-ways.

A large view of London.

The cathedral at Antwerp, a middling-ſized upright plate. The firſt impreſſions of this plate are diſtinguiſhed by a ſingle line of writing underneath the print.

The cathedral church at Straſburg, the ſame.

Several ſmall plates, repreſenting *muffs*, &c. Fine impreſſions of theſe plates are very rare.

Thirty-eight ſmall plates of *ſhells*, very rare.

A ſet of *butterflies*, ſmall plates, length-ways.

P. HOLMES.

Flouriſhed, 1696.

A very indifferent engraver, who reſided in London, where he engraved the greater part of the plates for the edition of *Quarle's Emblems*, publiſhed 1696, octavo. He worked with he graver only; but in a ſtyle deſtitute of all taſte: the drawing is below criticiſm.

P. HOLSTEYN.

Flouriſhed, 1602.

This artiſt was a native of Holland, and probably related to Cornelius Holſteyn, an hiſtorical painter of Haerlem. We have by him a number of portraits. He worked chiefly with the graver; but without much taſte. Some of his engravings, however, thoſe eſpecially which bear reſemblance to the ſtyle of Lucas Vorſterman, are by no means devoid of merit. I ſhall mention the following:

A portrait of *an actreſs*, a ſmall upright plate from C. Holſteyn.

Jacobus vander Burchius, a ſmall upright oval print.

A lady ſeated in a chair, a half figure, with ſome women entering the room at a diſtance, a middling-ſized upright plate, from A. Correggio.

John Saenredam, the engraver, a ſmall upright oval plate, dated 1602; probably from a drawing of his own.

C. Holsteyn was alſo an engraver. He executed ſeveral of the plates for the collection of prints, diſtinguiſhed by the title of *the Cabinet of Gerard Reynſt.* publiſhed at Amſterdam about the year 1663.

JOST, or JODOCUS HONDIUS, or DE HONDT.

Born, 1563. Died, 1611.

He was the ſon of Oliver Hondius, a very ingenious artiſt of Ghent, in Flanders, where, it is probable, Jodicus was born. He was a man of learning, and ſtudied the mathematics with great ſucceſs. But the inteſtine troubles, which happened at Ghent, occaſioned his leaving that city; and from thence he came into England, being then about twenty-one years of age. Here he followed a variety of purſuits, which proved however his ingenuity; namely, the making of mathematical inſtruments, of types for printing, and the engraving of charts and maps. He married in London, A. D. 1586, and had ſeveral children. He at laſt removed to Amſterdam, where he died, A. D. 1611, at the age of 48.

Whilſt his mind was employed upon purſuits ſo different from each other, it is not to be ſuppoſed, that he could devote ſufficient time to the arts, to produce any fine engravings. Accordingly, thoſe in general which we have by his hand are ſuch, as would do him no great honour, if we conſider him abſtractedly as an artiſt only. Some of his portraits, however, are executed in a very neat ſtyle, and by no means devoid of merit. According to profeſſor Chriſt, he often marked his engravings with an H. ſurmounted by an I. in the manner expreſſed upon the plate at the end of the volume; and ſometimes, in alluſion to his name, added a great dog barking, with this inſcription, *ſub cane vigilante*. Hond in German, and

and Hund in Flemiſh, ſignify a hound, or dog, in Engliſh. By him are the following engravings:

The charts and maps for *Sir Francis Drake's Voyages to the Holy Land*, &c.

Several of the maps for *Speed's Collections*, in large folio. Theſe are in general embelliſhed with figures.

A ſmall print of *Thomas Cavendiſh*, the celebrated navigator.

Sir Francis Drake, a large ſheet print. Theſe two portraits are very neatly executed.

Florent le Comte mentions a large perſpective view of London, publiſhed by Joſt Hondius at Amſterdam, A. D. 1620; but there muſt certainly be ſome miſtake in the date or name.

HENRY HONDIUS, or DE HONDT.

Born, 1573. Died, 1610.

There were two artiſts of this name, and they both uſed the ſame mark preciſely, which has occaſioned much confuſion, not only with reſpect to their works, but with reſpect to themſelves. Some authors tell us, that Henry Hondius died, A. D. 1710, a year before his father; and others, that he lived a conſiderable time after him, and finiſhed many of his works. For my own part, if I may offer a conjecture upon ſo doubtful a circumſtance, I ſhould ſuppoſe, they were both the ſame perſon; and if this be not granted, I ſhall then ſay, that Henry de Hondt, of whom we are now ſpeaking, was by no means a ſon, but a brother or near relation, of Joſt Hondius. For if it be true, that he was born at Duſſeldorf, A. D. 1573, Joſt could be only ten years old at the time. It is ſaid that he died, A. D. 1610; but this may be a miſtake. Henry Hondius was the diſciple of Jerom Wierix; and under him he contracted all that ſtiffneſs, which his tutor poſſeſſed; but ſeems not ſo fluently to have caught his correctneſs of deſign, and excellency of execution. Beſides the maps and charts, which he is ſaid to have executed, we have by him ſome large landſcapes, length-ways, from G. Mortart; in one of which is repreſented *St. Paul caſting the viper into the fire*; and in another, *Chriſt with the two diſciples going towards Emmaus*, dated 1598.

The judgment of Solomon, a large plate, length-ways, from Carl Van Mander.

The woman taken in adultery, the ſame, from the ſame, dated 1597.

The portraits of *the reformers*, publiſhed at the Hague 1602.

He alſo engraved from the old Brughel and other maſters.

His mark is compoſed of a large and a ſmall H. joined together, cypher-ways, in the manner expreſſed upon the plate at the end of the volume.

HENRY HONDIUS, or DE HONDT.

Flouriſhed, 1620.

This artiſt, I think, in preference to the former, (admitting two perſons of this name really exiſted at the ſame time) was the ſon of Joſt Hondius, and born perhaps in England, if ſo we may reaſonably ſuppoſe that he was taught the art of engraving by his father; and, after his deceaſe, finiſhed the plates which he had begun. We have alſo a conſiderable number of portraits by this artiſt, executed in a neat, ſtiff ſtyle; among others, a large *head of queen Elizabeth*, engraved at the Hague.

James

James the Firſt, dated 1608: at which time he alſo publiſhed a ſet of *portraits*.

William, prince of Orange, from Alexander Cooper, dated 1641.

Some large *landſcapes*, from his own deſigns, dated 1622.

He alſo engraved a variety of portraits from Titian, Van Dyck, Wildens, Miraveldt, Mytens, and other maſters; and ſome from his own drawings. He uſed the ſame mark with the laſt mentioned artiſt.

WILLIAM HONDIUS, or DE HONDT.

Flouriſhed, 1630.

He was ſon to the foregoing artiſt, from whom he learned the art of engraving. He reſided at the Hague, and engraved a variety of portraits, many of which have great merit; among others,

His own portrait, from Van Dyck, a ſmall upright plate.

Francis Franck, the younger, the ſame, from the ſame.

Theodore ab Weerden-Burgio, a large upright plate, without the name of the painter.

Prince Maurice of Auſtria, a ſmall upright plate, this is an excellent engraving, dated 1623.

H. C. Longkius, a large head, in an oval, from J. Mytens.

See his mark, compoſed of a G. and an H. joined together, on the plate at the end of the volume.

ABRAHAM HONDIUS.

Born, 1638. Died, 1691.

He was of the ſame family with the preceding artiſts, born at Rotterdam. He reſided ſome time in England, and was eſteemed a painter of great ability. He excelled chiefly in landſcapes, animals, huntings, and converſations, His works are generally acknowledged to poſſeſs great fire, animation, and expreſſion; but they are frequently incorrect and extravagant. We have ſeveral plates etched by him, from his own compoſitions. They are executed in a looſe, ſpirited manner, but very ſlight; among others, the following: *A hunted boar*, a middling ſized plate, length-ways.

Several *huntings of animals*, being a ſet of ſmall plates, length-ways, &c.

ROMAIN DE HOOGHE.

Flouriſhed, 1680.

This ſingular artiſt was a native of Holland. He flouriſhed towards the concluſion of the laſt century. He was a deſigner of conſiderable note; and his compoſitions were greatly ſought after. He alſo engraved a great number of plates himſelf; ſome of which are much eſteemed. Certainly Romain de Hooghe was a man of great genius and fertility of invention; and if he had but poſſeſſed equal judgment to have formed a right choice of nature, and attended a little more attentively to the chiaro-ſcuro, he would, it may be preſumed, have produced performances, equal in merit to thoſe of the firſt maſters in deſign. But his volatile genius hurried him away into the extravagant; and,

he beſtowed not proper time to correct the drawing of his figures, which are conſtantly affected, and often diſproportionate. And theſe faults are above all evident, ſays Baſan, in the allegorical ſubjects which he compoſed, relative to the public affairs of his time, to theſe he frequently gave a trifling ſatyrical turn, that was diſpleaſing to all moderate and diſcreet perſons. This criticiſm, I ſuppoſe, refers to the emblematical prints, engraved and publiſhed by him, concerning the abuſes of the Roman catholic clergy. With reſpect to his etchings, no man ever handled the point with more facility than De Hooghe; and his diſtant figures are uſually expreſſed in an admirable manner. His principal figures and fore-grounds are by no means equally pleaſing: they are executed in a harſh, coarſe ſtyle, and the dark ſhadows are not properly harmonized with the lights. Among the multitude of his engravings are the following, ſome of them greatly eſteemed:

The entry of Louis XIV. into Dunkirk, a large print, length-ways, on two plates, from Vander Meulen.

Charles II. king of Spain, deſcending from his carriage to pay homage to the Hoſt, a middling-ſized plate, length-ways, from his own compoſition.

The maſſacre of the two De Witts, a middling-ſized plate length-ways, dated 1672.

A very large *battle*, length-ways, on ſeveral plates.

The exceſſes which the French army committed at Bodegrave and other places, A. D. 1672, a ſet of ſmall plates, length-ways, the ſame.

The deluge at Coerverden, a middling-ſized plate, length-ways, the ſame.

An emblematical print, expoſing the vices of the monks and other eccleſiaſtics of the Romiſh church, a middling-ſized plate, length-ways, with the name of Loggan affixed to it in this manner: *William Loggan f. Oxoniæ, anno*, 1681; but it is evidently the work of De Hooghe, fearful perhaps of affixing his own name.

Six emblematical ſubjects, relative to the abuſes of the clergy of the Romiſh church, middling-ſized plates, length-ways, dated 1674.

The fair at Arnhem, a large plate, length-ways, &c.

DAVID HOPFER.

Flouriſhed, 1530.

An ancient German maſter, by whom we have a great variety of ſpirited etchings, in a ſtyle evidently founded upon the works of Philip Adler, whoſe diſciple he probably was. Hollar ſeems to have been well acquainted with the prints of both theſe maſters; and without doubt drew much aſſiſtance from them. Hopfer deſigned in the ſtiff, Gothic taſte. His figures are by no means well compoſed; and the naked parts of them, where they are introduced, are exceedingly incorrect. The freedom of point which he poſſeſſed, and the manner of his execution, are very pleaſing. He excelled principally in buildings and ornaments of all kinds. Had he worked from fine originals, rather than his own deſigns, what might not one have expected at his hands, who, under the manifeſt diſadvantages of having nothing to examine whereby he might improve his taſte, produced ſuch extraordinary efforts of his abilities. He uſually marked his plates with the initials of his name, D. H. and between the two letters, introduced a ſpecies of tree, which Marolles took for a candleſtick,

dleſtick, and therefore calls him the *Maitre du Chandelier*, the maſter of the candleſtick. But profeſſor Chriſt ſuppoſes it to be intended for a hop-plant, in alluſion to his name; becauſe Hopfen in German ſignifies the hop-plant. Theſe letters, with the plant, are ſometimes repreſented on a tablet; and once or twice upon an inſtrument reſembling a baker's peal. See this mark copied upon the plate at the end of the volume.

I ſhall only mention the following engravings by this maſter.

A holy family, with Elizabeth and St. John, repreſented in a large ſaloon, and a ſmall angel appears coming in at the door, a middling-ſized upright plate.

Chriſt curing the blind man, a middling-ſized upright plate.

The crucifixion of Chriſt between the two thieves, a ſmall upright plate.

Another *crucifixion, with St. John and the Virgin repreſented at the bottom.* The latter has a ſword thruſt into her breaſt, alluding to the ſcriptural phraſe expreſſive of her grief.

An ornamental plate, in the middle of which is repreſented *the Virgin kiſſing our Saviour, who is in the tomb.*

St. Chriſtopher, a ſmall upright plate.

The laſt judgment, with many figures, a middling-ſized plate, length-ways.

Venus naked, with Cupid, playing upon a mandelin, a ſmall upright plate.

A ſmall copy, length-ways, of *a combat of marine monſters*, from Andrea Mantegna.

Several *groteſque figures dancing*, of various ſizes.

Several *rural merry makings*, the ſame.

Several *portraits*, and a variety of other *ſubjects ſacred and prophane.*

JEROM HOPFER.

Fouriſhed, 1530.

He was brother to the preceding artiſt, and etched greatly in the ſame ſtyle. His works, however, do not deſerve an equal ſhare of praiſe. He copied many of the engravings of Albert Durer; but not correctly, either with reſpect to the manner of drawing, or the effect. Yet ſome of his prints from his own compoſitions, are by no means deſtitute of merit. He uſed the initials of his name I. H. by way of mark, which he frequently put upon a tablet; and alſo inſerted the plant, mentioned in the preceding article, between the two letters, in imitation of his brother. The following are by him:

St. Hubert, a middling-ſized upright plate, from Albert Durer.

St. Jerom, the ſame, from the ſame, rather ſmaller than the original.

St. George ſtanding upon the dragon, a ſmall upright plate, apparently from his own deſign.

An emblematical print, repreſenting ſeveral naked figures, with Diana in the front, holding a moon in her right hand, and a flambeau in her left, a middling-ſized plate, length-ways, the ſame.

LAMBERT HOPFER.

Flouriſhed, 1530.

He was brother to the two preceding artiſts, and copied the ſtyle of etching,

etching, adopted by David Hopfer; but he did not equal him in merit. His works diſplay little taſte, and much leſs correctneſs. We have by him,

A ſet of ſmall plates, repreſenting *the life and paſſion of our Saviour.*

The converſion of St. Paul, a middling-ſized upright print.

A Triton with a ſea-horſe, and Cupid upon the back of a dolphin, a ſmall upright plate.

He uſually marked his plates with the initials L. H. with or without the plant mentioned in the two foregoing articles. Sometimes the letters were engraved upon a tablet, and in ſome few inſtances joined together in the manner expreſſed upon the plate at the end of the volume.

N. HOPFER.

Flouriſhed, 1525.

This artiſt, who marked his plates with an N. and an H. was, I think, as his manner of etching proves, one of the Hopfers; and he is equal to any of them in merit. He alſo worked with the graver; but even then he gave the ſtrokes a roughneſs to reſemble etching. He drew more correctly than either of the preceding artiſts; and his works have leſs of that formality, which is diſtinguiſhable in theirs. It muſt be remembered, that I inſert this name upon conjecture only, which I am careful to inform the reader of, though I have not the leaſt doubt in my own mind, of its being well grounded. The following are by him, and apparently from his own deſigns.

The call of Jeremiah, a ſmall upright plate, dated 1525.

A ſingle figure of *a female ſaint, with a palm in her hand.*

Several *figures ſleeping, with the Deity appearing above*, a ſmall upright plate, a fine ſpirited etching. On a ſtone, at the bottom of this print, are the initials, N. H. with the number XXIIII. above them, which, I ſuppoſe, was to inform us of his age, in the manner practiſed by Jerom Wierix and others. Profeſſor Chriſt attributes this engraving to John Halbeck, who flouriſhed nearly one hundred years after this artiſt; but I do not ſee what reference the N. can poſſibly have to the baptiſmal name John.

The ſame initials, viz. N. H. are alſo found upon ſome ſpirited chiaroſcuros; the outline for which was boldly engraved on copper, the dark and lighter ſhadows being expreſſed by two ſeparate blocks of wood. But theſe engravings ſeem to be too modern for our artiſt to claim any ſhare in the execution of them. However, I refer this matter to the judgment of the connoiſſeur.

MARY MAGDALEN HORTEMELS.

Flouriſhed, 1730.

This ingenious lady was the wife of Nicholas Cochin, father to the preſent artiſt of that name, reſiding at Paris. By her we have ſome ſpirited little etchings, retouched with the graver, in a ſlight, free ſtyle, from Lancret and other maſters; and ſeveral of the plates for Monicart's Treatiſe on the Pictures, Statues, Vaſes, &c. in the Palace and Park at Verſailles.

FREDERIC HORTEMELS.

Flouriſhed, 1730.

This artiſt was a native of France, and related, I believe, to the lady mentioned in the preceding article. Some few of his engravings have very little etching in them; but his beſt prints are thoſe in which he equally united the point with the graver. They reſemble the ſtyle of Benoit Audran; and many of them have great merit. The following may, I believe, be reckoned among his beſt prints:

The adoration of the wiſe men, a middling ſized plate, length-ways, for the Crozat collection, from Paolo Veroneſe.

Cain beholding his brother Abel after he has ſlain him, from Andrea Sacchi, a ſmall plate length-ways, for the ſame collection.

Chriſt and the woman of Samaria, the ſame, for the ſame collection, from B. Garofalo.

Chriſt carrying the croſs, half figure, from Gorgione, a ſmall plate, length-ways.

WAER VAN HOSSANNEN. See J. WALTHER VAN ASSEN.

ARNOLD HOUBRAKEN.

Flouriſhed, 1700.

This artiſt was a native of Holland, and a painter; but of no very ſuperior merit. Perhaps he is beſt known in the literary world, as an author. He publiſhed a work in Dutch, entitled, *the Great Theatre of the Dutch and Flemiſh Painters*, with their portraits. He came, I believe, over into England, to make drawings from the pictures of Van Dyck, which were afterwards engraved by Peter Van Gunſt; and he received one hundred guilders for every drawing. We have ſeveral ſlight etchings by this artiſt, from his own compoſitions; among them are the following:

An emblematical ſubject, repreſenting three women looking at a child lying in a ſort of baſket, encircled by a ſerpent, marked "A. Houbraken, pinx. "et fecit."

Vertumnus and Pomona, a ſmall plate, length-ways, dated 1699.

A ſet of ſlight etchings, repreſenting *boys with vaſes*, &c.

JACOB HOUBRAKEN.

Born, Died, 1780.

This admirable artiſt was ſon of Arnold Houbraken, mentioned in the preceding article. By what maſter he was inſtructed in the art of engraving, I am not informed. But, apparently, he ſtudied the neateſt portraits of Edelink very attentively, eſpecially that of Le Brun, which is uſually prefixed to the engravings of Girard Audran, from his battles of Alexander. Houbraken's great excellence conſiſted in the portrait line of engraving. We admire the ſoftneſs and delicacy of execution, which appear in his works, joined with good drawing, and a fine taſte. If his beſt performances have ever been ſurpaſſed, it is in the maſterly determination

of the features, which we find in the works of Nanteuil, Edelink, and Drevet, this gives an animation to the countenance, more eaſily to be felt than deſcribed. From his ſolicitude to avoid the appearance of an outline, he ſeems frequently to have neglected the little ſharpneſſes of light and ſhadow, which not only appear in nature; but, like the accidental ſemitones in muſic, raiſe a pleaſing ſenſation in the mind, in proportion as the variation is judiciouſly managed. For want of attention to this eſſential beauty, many of his celebrated productions have a miſty appearance, and do not ſtrike the eye with the force we might expect, when we conſider the excellence of the engraving.

We have an attempt by this artiſt in the hiſtorical line; but herein he has by no means ſo well ſucceeded: it is,

The ſacrifice of Manoah, from Rembrant, for the collection of prints from the pictures in the Dreſden gallery.

The number of portraits which he engraved are very conſiderable; and as many of them were for Engliſh publications, his works are ſufficiently known in this kingdom. I ſhall therefore confine myſelf to the following:

His own portrait, ſtom J. M. Quinkhard, 1749. This, I think, is one of his neateſt prints.

Jacob Van Hoorn, a ſmall upright oval plate.

Albertus Seba, a half figure, a large upright plate.

The greater and beſt part of the collection of portraits of *illuſtrious men*, publiſhed in London, by I. and P. Knapton. Vertue was alſo employed in this work.

F. H. VAN HOVE

Flouriſhed, 1670.

He was a native of Holland; but reſided chiefly in London. The book-ſellers were, I believe, his only employers; and John Dunton, among them, a very principal one. His engravings, though very indifferent, anſwered, I ſuppoſe, the purpoſe for which they were intended. Indeed, when few or none better appeared, no wonder, that even the works of Van Hove ſhould have been held in ſome degree of eſtimation. His prints are dated from 1648 to 1692; in which laſt year he executed a plate of *king William on horſeback*, prefixed to *the Epitome of War*. His beſt print, in my opinion, is the portrait of *Jacob Corneliſz*, a middling-ſized upright plate, arched at the top, from C. de Viſſcher, whoſe ſtyle of engraving he has imitated with ſome ſmall ſucceſs. We have alſo a ſufficient number of Engliſh portraits by him; among thoſe, *Sir Edmundbury Godfrey*, and *Sir Matthew Hale*; he engraved the laſt portrait twice, and the ſmalleſt plate is the moſt eſteemed. Several *frontiſpieces* and other *ornaments* for books; among which may be reckoned many of the plates for *Quarle's Emblems*, &c.

P. DE LA HOVE: An engraver of this name is ſaid to have flouriſhed, A. D. 1614. I am not acquainted with his works.

HOULANGER. See BOULANGER.

H O U S M A N.

Flouriſhed,

A name affixed to the portrait of *Miſs Nancy Parſons*.

H O U S S A R D.

Flouriſhed,

The works of this engraver I am not acquainted with. The name however is affixed to the portrait of *Sauveur Francois Morand*.

R I C H A R D H O U S T O N.

Born, Died, 1775.

The works of this excellent artiſt are well known. He engraved in mezzotinto, and was with juſtice reckoned among the greateſt maſters in that art. He reſided in London, where he died, Auguſt 4, 1775. We have a conſiderable number of prints by this artiſt, particularly portraits, many of which are deſervedly held in great eſteem. The following fine mezzotintos are by him:

An old woman plucking a fowl, a half-ſheet print, from Rembrant.
A man holding a knife, the ſame, from the ſame.
A man ſeated, with a large hat upon his head, the ſame.
Innocence and avarice, from Mercier, the ſame.

W I L L I A M H O W A R D.

Flouriſhed, 1665.

Judging from his manner of engraving, which greatly reſembles that of Hollar, I conceive this artiſt to have been a pupil of that maſter. But, however, though his etchings are evidently imitations of thoſe by Hollar, they are by no means equal to them in merit. We have by his hand a ſet of ſmall plates, length-ways, repreſenting *ſea views with ſhipping*, dated 1665. When he did not ſign his name at length, he ſubſtituted a cypher, compoſed of the initial letters, W. and H. joined together in the manner expreſſed upon the plate at the end of the volume.

A D R I A N H U B E R T.

Flouriſhed, 1580.

This engraver is mentioned by profeſſor Chriſt, who tells us, that he publiſhed books and prints at Altdorf, about the year 1580; but he has not ſpecified any of his works. See the monogram, attributed to this maſter, on the plate at the end of the volume.

J O H N V A N H U C H T E N B U R G.

Born, 1646. Died, 1733.

This artiſt was a native of Haerlem in Holland, where he was firſt inſtructed in

in the art of painting. He improved himſelf under John Wyck, and afterwards went to Italy to ſtudy from the great maſters, and reſided a conſiderable time at Rome. On his return he viſited Paris, and worked with Vander Meulen. He excelled in painting battles, encampments, huntings, &c. and his pictures are ſpoken of with the greateſt commendation. He was highly favoured by prince Eugene, and employed by him to paint the battles and ſieges he ſo fortunately conducted; which pictures he alſo engraved. They are uſually bound up with the hiſtorical explanations by M. J. du Mont, and form a large folio volume. They were publiſhed at the Hague, A. D. 1725. In the frontiſpiece we are told, they were *depeintes & gravees en taille douce par le Sr. Jean Huchtenburg.* But I do not conſider theſe as his beſt works. This artiſt etched in a ſlight, ſpirited ſtyle, with great freedom. The figures, horſes, and other principal objects in his engravings, are finely executed, and manifeſt the hand of the maſter. We have a conſiderable number of prints by him, from Vander Meulen, which conſiſt of *battles, ſkirmiſhes, and armies marching*, of various ſizes. They are uſually bound up with the reſt of Vander Meulen's works. When he did not ſign his name at length, he ſubſtituted the initials, I. V. H. B. or V. H. B. or H. only, adding the letter S. for *ſculpſit.* It muſt be obſerved, that the H. and the B. are conſtantly joined together, in the manner expreſſed upon the plate at the end of the volume.

HUFNAGEL. See HOEFNAGEL.

LUCAS HUGENSE. See LUCAS JACOBS.

C. HUBERTZ.

Flouriſhed, 1720.

An engraver of no note, who worked chiefly for the bookſellers. Among others by him, are ſeveral plates of *the Hiſtory of the Bible*, in folio, publiſhed at Amſterdam 1720, from the deſigns of Picart and others.

J. HULLET.

Flouriſhed,

A very indifferent engraver, who reſided in London, and worked for the bookſellers. We have ſome portraits by him, namely, *Robert Devereaux, earl of Eſſex.* Alſo *Thomas Fairfax*, for *Peck's Life of Oliver Cromwell.* Several of the plates for *Coetlogon's Dictionary of Arts and Sciences*; and for *the Life of Queen Anne*, publiſhed in weekly numbers, by Robert Walker.

HULLET, this was another engraver of the ſame name, probably of the ſame family with the preceding artiſt, and equally deficient in point of merit. He died in Red Lion Street, Clerkenwell, in January 1771. We have by him the prints to one of the editions of *Fielding's Joſeph Andrews.*

ESAIAS VAN HULS.

Flouriſhed, 1616.

This artiſt was a native of Middleburg in Zealand. According to profeſſor Chriſt, he reſided at Stutgard, where he publiſhed ſeveral excellent *groteſque engravings* of his own performance, drawn with much taſte and accuracy. They are marked E. V. H. or E. V. H. F. the F. ſtanding for fecit, or e v. h. Florent le Comte writes this name, *Eſaias Van Hulſen.* Perhaps it ſhould be *Hulſius.*

HENRY HULSBERG.

Born, Died, 1729.

This artiſt was a native of Amſterdam; but he reſided chiefly in London, where he engraved ſeveral plates for the bookſellers, particularly portraits; but he excelled chiefly in architectal views, and large buildings, which he executed in a neat, but taſteleſs ſtyle, reſembling that adopted by Griblen. He died of a paralytic illneſs, under which he languiſhed two years, and was buried in the Lutheran church in the Savoy, of which he had been warden. The community belonging to that church, and a Dutch club of which he was a member, contributed towards his ſupport, upon his being rendered incapable of buſineſs. We have by him the portrait of *Sir Bulſtrode Whitlocke, Robert Warren,* A. M. *Joſeph Warder, a phyſician,* &c. *Sir Chriſtopher Wren's deſigns for St. Paul's cathedral,* a large folio. Alſo ſeveral of the plates for the firſt volume of the *Vitruvius Britannicus.* A large view of *St. Paul's church at Rome,* &c.

FREDERIC HULSE, or HULSIUS.

Flouriſhed, 1630.

This artiſt, according to Le Comte, was the diſciple of Theodore de Brye; and he engraved in a manner greatly reſembling that of his maſter. He is ſaid to have been a native of Franckfort; but apparently he reſided a conſiderable time in London, and worked for the bookſellers. We have ſeveral portraits by his hand; among others, that of *George Carlton, biſhop of Chicheſter, Nicol ab. Prambeſarius, M. D.* &c. alſo a variety of book ornaments; amongſt which may be reckoned, the ſmall quarto *frontiſpieces with figures,* to *Chriſtopher Lever's Hiſtory of the Defenders of the Catholic Faith,* publiſhed at London, 1627; and the ſmall frontiſpiece to *Lucan's Pharſalia,* tranſlated by May, dated 1631.

GEORGE HUMBLE.

Flouriſhed,

This name is cited by Florent le Comte, as belonging to an Engliſh engraver of portraits. I ſuſpect he has miſtaken the name of a publiſher, for that of an engraver. If ſuch an artiſt really did exiſt in England, I am not acquainted with his works.

GEORGE

GEORGE HUMBELOT.

Flouriſhed, 1640.

A very indifferent engraver of the laſt century. He reſided, I believe, at Paris, and worked chiefly for the bookſellers. His plates were executed with the graver only, in a coarſe, ſtiff, taſteleſs ſtyle, without the leaſt degree of merit to recommend them.

HUQUIER.

Flouriſhed, 1760.

This artiſt, with his ſon, engraved a great number of plates of various ſizes, in a ſlight, mannered ſtyle, from Gillot, Watteau, Boucher, Boucherdon, and other maſters. If I miſtake not, this artiſt carried on a very conſiderable commerce in prints.

H. HUNT.

Flouriſhed, 1683.

This artiſt was probably an engraver of *natural hiſtory*. We have by him, among other things, ſeveral plates repreſenting different *views of the clove tree*, &c. ſlight performances, which bear no great indication of merit. See the cypher, which he adopted, copied on the plate at the end of the volume. They are dated 1683.

GREGORY HURET.

Flouriſhed, 1630.

Huret was a native of Lyons. His engravings are very numerous; and many of them from his own deſigns. He does not appear to have been a man of great genius. His compoſitions are neither learned nor judicious, and his drawing is by no means correct. He worked with the graver only, in a coarſe, heavy ſtyle, apparently a diſtant imitation of the works of Poilly. We have by him a ſet of prints, repreſenting *the paſſion of our Saviour*, middling-ſized upright plates, from his own compoſition.

St. Peter preaching to the Chriſtians, who received the Holy Ghoſt, the ſame.

A holy family, with St. Catherine and another female ſaint, a middling-ſized plate, length-ways, the ſame.

Several *frontiſpieces* for books, &c. He alſo engraved from Vouet, Champagne, Sebaſtian Bourdon, and other maſters.

PETER HUS.

Flouriſhed, 1571.

According to profeſſor Chriſt, the initials of this engraver's name, P. H. are found upon ſome fine engravings, publiſhed at Antwerp; particularly in a work, entitled, *Monumenta Humanæ Salutis*, by Arius Montanus, dated 1571.

SIMON

SIMON HUTER.

Flouriſhed, 1560.

This artiſt, who was apparently a German, engraved very neatly in wood, and frequently from the deſigns of Joſt Ammon of Zurich. He alſo worked conjointly with Virgil Solis and other ancient engravers, and in a ſtyle greatly reſembling that of Ammon himſelf, but hardly equal to him in correctneſs; neither are the extremities of his figures marked with ſufficient care. His prints, however, are not by any means devoid of merit, though they want that fire and animation, which we often find in thoſe of the moſt ancient engravers on wood. He ſeldom, or I believe never, ſigned his name; but ſubſtituted three initial letters, S. H. and F. the laſt letter ſtanding for *fecit*; and it is conſtantly repreſented joined to the H. in the manner expreſſed on the plate at the end of the volume.

Part of a ſet of ſmall cuts from *the Hiſtory of the Bible*, were executed by him conjointly with Virgil Solis and other maſters.

Alſo part of the ſmall prints for a work entitled *Neuwe Bibliſchi Figuran*, printed at Frankfort, A. D. 1564, from the deſigns of Joſt Ammon, who engraved many of the prints himſelf.

FRANCIS HUTIN.

Flouriſhed, 1760.

This artiſt, with CHARLES HUTIN his brother, both natives of France, etched a conſiderable number of plates in a ſlight, mannered ſtyle; among others,

The ſeven acts of mercy, ſmall upright plates, from their own compoſitions.

Apollo and Daphne, a middling-ſized upright plate, from De Troy, &c.

C. HUYBERTS.

Flouriſhed, 1696.

By this engraver we have ſome tolerably correct anatomical ſubjects, for a work, entitled *Johannis Gaubii Epiſt. Prob. prima ad Fed. Ruyſchium, M. D.* printed at Amſterdam, A. D. 1696.

PETER HUYS, or HYS, or HIIS.

Flouriſhed, 1570.

This artiſt was a native of Antwerp. He flouriſhed about the year 1570. By him we have ſome ſmall *ſcriptural ſubjects*, to which he uſually ſubſcribed the initials of his name, P. H.

F. HYLE.

Flouriſhed,

He was, ſays Baſan, an Engliſh engraver. By him we have ſeveral *portraits*, after Kneller and other maſters.

J. B.

I.

J. B. JACKSON.

Flouriſhed, 1740.

THIS artiſt was a native of England, and, according to Papillon, learned the art of engraving upon wood from a painter, his countryman. He went to Paris, apparently early in life, and was employed by Papillon; for whom, however, he worked but a ſhort time, becauſe, ſays that author, "he re-"paid my favours with ingratitude; for which reaſon I ceaſed to employ him." Poverty, it ſeems, obliged him to quit Paris. He travelled through France to Italy, and reſided a conſiderable time at Venice; where he executed many engravings on wood, in imitation of the ſketches of the great maſters, and frequently with no ſmall degree of ſucceſs. Papillon mentions ſeveral ornamental letters and vignettes, performed by this artiſt; but does not inform us of his great work in chiaro-ſcuro, publiſhed at Venice by J. Bapt. Paſquali, A. D. 1745. It is a large folio volume, entitled, *Titiani Vecellii, Pauli Caliarii, Jacobi Robuſti, & Jacob de Ponte, opera ſelectiora, à Joanne Baptiſta Jackſon, Anglo, ligno caelata, & Coloribus adumbrata.* From Venice he returned to England, where he probably died.

Among his ſingle prints is a middling-ſized upright engraving, arched at the top, repreſenting *the taking of Chriſt from the croſs*, from Rembrant. It is executed in a ſpirited manner, and conveys a good idea of that great maſter's mode of ſketching.

ROBERT JACKSON.

Flouriſhed,

He is mentioned by Mr. Thoreſby in his *Ducatus Leodenſis*, as an engraver. To him are attributed ſome portraits, ſeveral mezzotintos and a wooden cut of *Algernon Sidney*, &c.

JACO.

Flouriſhed,

This name, which is probably only an abbreviation of a longer, is affixed to a ſmall upright print, repreſenting *Æneas carrying his father Anchiſes from the flames of Troy*. It is very poorly executed; and apparently a ſmall copy from the print, engraved by Girard Audran, from Dominichino, of the ſame ſubject.

LOUIS JACOB.

Flouriſhed, 1720.

This engraver, according to Baſan, was a native of France; but that author has neglected to inform us, whoſe pupil he was. The works of this artiſt are neither numerous nor valuable. They are deficient in point of effect; but ſtill more ſo in the drawing of the naked parts of the human figure: for wherever they occur, they are exceedingly incorrect. The hands and feet in particular, are very indifferently marked; and the heads want character and expreſſion. Among others, the following engravings are by this artiſt:

The departure of the Iſraelites from Egypt after Paolo Veroneſe; a middling-ſized plate, length-ways.

The adoration of the ſhepherds, the ſame, from the ſame.

The interview between Rebecca and the ſervant of Abraham at the well, the ſame, from the ſame.

Perſeus and Andromeda, a middling-ſized upright plate, from the ſame. All theſe plates were engraved for the Crozat collection.

LUCAS JACOBS.

Born, 1494. Died, 1533.

This great artiſt is much more generally known by the name of Lucas of Leyden. He is alſo diſtinguiſhed by the appellation Hugenſe. He was born at Leyden; and from his father, Hugues Jacobs, received his firſt inſtructions in the art of painting; but he compleated his ſtudies in the ſchool of Cornelius Engelbrecht.

He was contemporary with Albert Durer, and carried on a familiar and friendly correſpondence with that artiſt; and, it is ſaid, that as regularly as Albert Durer publiſhed one print, Lucas publiſhed another, without the leaſt jealouſy on either ſide, or wiſh to depreciate each other's merit. And when Albert came into Holland upon his travels, he was received by Lucas in a moſt cordial and affectionate manner.

Lucas gained much money by his profeſſion; and being of a generous turn of mind, he had not the leaſt notion of ſhutting it up in his cheſt; on the contrary, he ſpent it freely, dreſſed well, and lived in a ſuperior ſtyle.

It is ſaid, that a few years before his death, he made a tour into Zealand and Brabant; and during his journey, a painter of Fluſhing, envious of his great abilities, gave him poiſon at an entertainment; which, though very ſlow, was too fatal in its effect, and put an end to his life, after ſix years languiſhing under its cruel influence. But ſuch was his love for the arts, that, even in his bed, he would not be idle; and when it was repreſented to him, that ſuch cloſe attention to work increaſed the malignity of his diſorder, he calmly replied: "I am content it ſhould be ſo, ſince by my ſtudies I endeavour to make my ſick bed, a bed of honour; for an artiſt can never die in a more ſuitable manner, than with his pencil in his hand." He died, A. D. 1553, aged 39. Others again, denying the ſtory of the poiſon, attribute his death, with no ſmall appearance of truth, to his inceſſant induſtry. For he not only applied the whole day, but frequently a great part of the night alſo, to his ſtudies.

The

The ſuperiority of this artiſt's genius manifeſted itſelf in his infancy; for his works, from the age of nine to twelve, were ſo excellent, as to excite the admiration of all contemporary artiſts. At which time, it is ſaid, he executed a print repreſenting *St. Hubert* for a burgomaſter, who was ſo much pleaſed with it, that he gave him as many guineas as he was years of age. He painted in oil, in diſtemper, and upon glaſs; and was well ſkilled in perſpective. He is no leſs famous for his engravings, than for his pictures. In the character of an engraver, of courſe, I ſhall only conſider him, and offer the few following remarks upon his works.

His ſtyle of engraving differed conſiderably from that of Albert Durer, and ſeems evidently to have been founded upon the works of Iſrael van Mecheln. His prints are very neat and clear, but without any powerful effect. The ſtrokes are as fine and delicate upon the objects in the front, as upon thoſe in the diſtances; and this want of variety, joined with the feebleneſs of the maſſes of ſhadow, give his engravings, with all their neatneſs, an unfiniſhed appearance, much unlike the firm, ſubſtantial effect, which we find in the works of Albert Durer. He was attentive to the minutiæ of his art. Every thing is carefully made out in his prints, and no part of them is neglected. His figures are generally tall and thin; the attitudes well choſen, and frequently graceful and elegant. In theſe he followed nature ſimply, without affectation. He gave great character and expreſſion to the heads of his figures; but, on examination of his works, we find the ſame heads too often repeated. The hands and feet are rather mannered than correct; and when he attempted to draw the naked figure, he ſucceeded but very indifferently. He affected to make the folds of his draperies long and flowing; but his female figures are frequently ſo exceſſively loaded with girdles, bandages, and other ornamental trappings, that much of the elegance of the deſign is loſt; and that native ſimplicity, which is, as it were, the very ſoul of painting, is deſtroyed.

He engraved on wood, as well as on copper; but his works on the former are by no means very numerous. They are, however, very ſpirited, and manifeſt the hand of the maſter; though not equal, upon the whole, to thoſe of his friend and contemporary, Albert. The prints of this maſter are very ſeldom met with complete; eſpecially fine impreſſions of them. For though they are, generally ſpeaking, executed with the graver only, yet, from the delicacy of the execution, they ſoon ſuffered in the printing.

I ſhall only mention the few following engravings by this maſter:

Mahomet ſleeping, with a prieſt murdered by his ſide, and another figure ſtealing his ſword, a middling-ſized upright plate, dated 1508, ſaid to be one of his moſt early productions.

The converſion of St. Paul, a large plate, length-ways, 1509.

An *ecce homo*, the ſame, dated 1510.

The crucifixion, the ſame, dated 1510.

Abraham ſending away Hagar and Iſhmael; a middling-ſized plate, length-ways, dated 1510.

The wiſe mens offering, a large plate length-ways, dated 1513.

Adam and Eve in Paradiſe, a ſmall plate, length-ways, dated 1515.

Eſther before king Ahaſuerus; a large plate, length-ways, dated 1518.
A large print length-ways called *the dance of Magdalen*, dated 1519.
His own *portrait*, a ſmall upright plate, dated 1525.
The hiſtory of Adam and Eve, a ſet of ſix ſmall upright plates, dated 1529.
Lot with his daughters; a middling-ſized plate, length-ways, dated 1530.
The two following are etchings:
David praying, with an angel appearing to him, dated 1520; a ſmall upright plate.

A print known by the name of *the portrait of Uleſpiegle*, which is the ſcarceſt of all the works of this maſter. It is in the collection of the king of France; and ſaid by Marolles, and other maſters, to be unique. But Baſan informs us, that M. Mariette had alſo an impreſſion of this plate. It repreſents a man playing upon the bagpipes, carrying two children in a baſket, and a woman, with an infant in her arms. It is nearly ſeven inches and a half high, by four inches and three quarters wide; and has been copied the ſame way ſeveral times. One of the copies is by Hondius; but the beſt has no name to it, This rare print, which, by the bye, does no honour to the artiſt, is dated 1520, and was bought for the ſum of ſixteen louis d'ors.

The following prints are engraved by this maſter on wood, and are all of them exceedingly ſcarce.
The kings of Iſrael, in chiaro-ſcuro.
The illuſtrious women of the Old Teſtament.
Four large tournaments.

He conſtantly marked his prints with a Gothic L. and rarely omitted adding the date of the year, in which they were engraved; and ſometimes both the letter and the date were put upon a tablet. See this mark copied upon the plate at the end of the volume.

F. JACOBS.

Flouriſhed,

The name of an obſcure artiſt, affixed to the portrait of *Janus Radzivilius.*

JACOBUS.

Flouriſhed,

A very ancient engraver on wood, and probably a native of Germany. His chief work appears to have been *the life of Chriſt.* This ſet of prints conſiſted, I believe, of ſixteen or eighteen. I have ſeen only thirteen of them. They are in circles, about ſeven inches diameter, very rudely cut, yet by no means devoid of merit. The proportion of the figures is tolerably juſt; but the drawing is incorrect, and the extremities are but indifferently marked. The *taking down from the croſs*, marked ℜ. and *the flagellation*, marked ℭ. may, I think, be conſidered as two of the beſt ſpecimens of the artiſt's abilities. On the laſt of theſe we find his name, affixed in this manner: Opus Jacobi.

Papillon mentions a large upright engraving by this artiſt, which, he informs us, belonged to a ſet of prints, repreſenting the hiſtory of Rome by allegorical figures; the deſign of which, he informs us, is greatly in the ſtyle of a painter; and adds that it is exceedingly well engraved.

GIOVANNA

GIOVANNA BATISTA JACOBINI.

Flouriſhed, 1760.

A modern Italian artiſt, who engraved ſeveral of the plates for the Muſeo Fiorentino, publiſhed at Florence, in ten volumes.

H. JACOPSEN.

Flouriſhed, 1620.

The name of this artiſt is affixed to a ſet of prints, chiefly portraits, for a work entitled the Hiſtory of the Netherlands, publiſhed about the year 1620.

ANTOINE JACQUART.

Flouriſhed,

This artiſt, according to Florent le Comte, engraved ſmall vignettes, with figures and groteſque ornaments, and marked his prints with three initials, A. D. I. F. Perhaps it ſhould be *De Jacquart*; the ſecond letter will then be accounted for.

R. JAGER.

Flouriſhed,

The name of an obſcure artiſt affixed to a ſlight indifferent etching repreſenting the *two Fleets of Spain and Holland*, a half-ſheet print without date.

BARTHOLOMEW IAMITSER.

Flouriſhed, 1547.

This engraver, profeſſor Chriſt ſuppoſes, was a native of Germany, and reſided at Nuremberg. As an artiſt he is very indifferently ſpoken of. The plates engraved by him are marked with the initials of both his names in this manner, B. I. and the date of the year in which the print was engraved is uſually added. Another artiſt, who flouriſhed about the year 1570, uſed the ſame letters upon a tablet.

CHRISTOPHER IAMITSER, another indifferent artiſt, probably of the ſame family. The ſlight etchings and engravings, publiſhed at Nuremberg, marked with a C. and an I. joined together cypher-ways, as expreſſed upon the plate at the end of the volume, with the date 1545, are attributed to him.

WENCESLAS IAMITSER alſo worked at Nuremberg; and to him profeſſor Chriſt attributes the prints, marked with a W. and an I. joined together, and ſometimes with the ſame letters ſeparate; but he has not ſpecified the engravings by this artiſt, nor told us whether they are on wood or copper. I I have ſeen with the firſt mentioned mark, a large upright print, on wood, of a gentleman ſtanding, having a hat and feather upon his head, and a long ſword by his ſide. On a tablet near his feet are theſe letters, HR. MANVEL, with ſome German verſes on the top: it is dated 1547. See the mark of this artiſt, copied on the plate at the end of the volume.

JAMPICOLI. See GIAMPICOLI.

LAURENCE JANSON. See COSTER.

H. JANSSEN.

Flouriſhed,

This artiſt, a native of France, was an excellent engraver of ornaments for goldſmiths and jewellers, which he uſually enriched with figures and other embelliſhments, performed in a very neat and delicate ſtyle. He often worked from his own deſigns, and ſometimes from H. Tangers, and other maſters.

PETER JANSSENS.

Flouriſhed,

A name, mentioned by Florent le Comte, as an engraver of *devotional ſubjects*, and *images of the Virgin Mary*.

J. ALEXANDER JANSSENS.

Flouriſhed,

This artiſt was probably related to Victor Honorius Janſſens, the hiſtorical painter, who was a native of Bruſſels, and died, 1739. From that artiſt, at leaſt, Alexander engraved a ſet of ſmall upright plates, repreſenting *the life of Achilles*, exceedingly ſpirited compoſitions, and etched in a neat, free ſtyle. The breadths of light and ſhadow are preſerved in a maſterly manner.

EGBERT JANSZ.

Flouriſhed, 1660.

The name of an artiſt, who worked chiefly with the graver, in a ſtyle greatly reſembling that of Criſpin de Paſſe. We have by him a ſet of very ſmall prints, length-ways, entitled *jcones venantum ſpecies varias*, &c. or, *the various ways of hunting*, from Antonio Tempeſta, dated 1663.

KAREL DU JARDIN, or JARDYN.

Born, 1640. Died, 1678.

This artiſt was a native of Amſterdam, and diſciple of Nicholas Berchem, or, as others ſay, of Paul Potter. However, he went to Italy, in the early part of his life, in order to complete his ſtudies; and ſucceeded in painting of converſations, landſcapes, and animals of all kinds. To avoid the inconveniencies to which his extravagant way of living had reduced him, he married a wife at Lyons, who being old and diſagreeable, had no other recommendation than her money. He returned with her to his native country; where, though he was extremely ſucceſsful in his profeſſion, he was ſtill unhappy in his mind. At laſt, he went back to Italy, and ſettled at Venice, where he died, and was buried in a very pompous manner, A. D. 1678, aged 38.

We have by this great maſter, upwards of fifty maſterly etchings, of different ſizes; but none of them very large. They are executed in a ſtyle, ſomething reſembling that of Anthony Waterloo; but more neatly finiſhed, in

general, and more determined. They conſiſt of landſcapes, enriched with animals and figures. The animals often compoſe the principal part of the deſign. They are very free and ſpirited etchings, full of ſpirit, and manifeſt the hand of the maſter. He frequently ſigns his name at length; when he does not, he uſes the initials, or abbreviates it in the following manner: K. D. I. or K. D. V. I. fec. with the date, or K. Dv Iardin.

CLAUDE DONAT JARDENIER.

Born, 1726. Died, 1769.

This artiſt was a native of France. I know not whoſe diſciple he was; but he engraved in a very pleaſing ſtyle. By him, among other ſubjects, we have

The Virgin and Child, a middling-ſized upright plate, after Carlo Maratti, for the collection of prints, engraved from the pictures in the Dreſden gallery.

The genius of glory and honour, repreſented by a figure flying in the clouds, ſurrounded with cherubs, and holding a crown, after Annibale Carracci; a large upright plate, for the ſame collection.

ETIENNE JEAURAT.

Flouriſhed, 1714.

This artiſt was a native of France, and flouriſhed ſoon after the commencement of the preſent century. He did not draw correctly, neither are his prints very excellent, for the execution of the mechanical part of them, which is chiefly performed with the graver, is in a cold, ſilvery ſtyle, and ſo neatly finiſhed, that all the ſpirit of the etching is entirely loſt. M. Heineken mentions this artiſt as a painter; I am not acquainted with any of his works in that line. Among other prints by him are the following:

Jupiter and Europa, dated 1714; a middling-ſized plate, length-ways, from S. le Clerc.

The diſcovery of Achilles, the ſame, from the ſame, dated 1713.

Achilles plunged into the Styx, the ſame, from Vleughels.

EDME JEAURAT.

Flouriſhed, 1730.

The plates, engraved by this artiſt, are ſuperior in merit, though by no means equal in neatneſs, to thoſe of Etienne or Stephen Jeaurat, mentioned in the preceding article. He made conſiderably more uſe of the point; and the roughneſs of the etching, in the landſcape and fore-ground, produces an agreeable effect. He certainly underſtood the human figure, and drew it with tolerable accuracy, but the extremities are ſometimes negligently paſſed over. His prints, however, poſſeſs, upon the whole, a conſiderable ſhare of merit. The following may be reckoned among his moſt eſtimable productions.

Moſes found in the ark by Pharoah's daughter, a large plate, length-ways, from Paolo Veroneſe, for the Crozat collection.

The

The interview between Jacob and Rachel, the ſame, after Mola, for the ſame collection.

A repoſe in Egypt, the ſame.

The triumph of Mordecai; from S. le Clerc, dated 1737.

CHRISTOPHER JEGHER.

Flouriſhed, 1640.

This artiſt was a native of Germany; but he reſided chiefly at Antwerp, where, I believe, he died. He was an engraver on wood; and his extraordinary merit recommended him ſo ſtrongly to Rubens, that he employed him to engrave ſeveral of his deſigns, which he was deſirous of publiſhing; and Jegher ſucceeded ſo well in the execution of them, that his employer was perfectly ſatisfied. They are engraved in a free, bold ſtyle, with large powerful ſtrokes; and the imitation of the croſs hatchings with a pen, is finely expreſſed. The extremities of the figures are well marked; the heads, though ſlight, are expreſſive; and the ſtyle of the maſter he worked from is carefully preſerved. After the death of Rubens, Jegher purchaſed the greater part of theſe engravings; and republiſhed them upon his own account.

The following are reckoned among his beſt prints; all of them from Rubens:

Suſanna and the two elders, a large print, length-ways.

A repoſe in Egypt, a large print, length-ways. Some few impreſſions of this engraving are in chiaro-ſcuro, printed with an additional block of wood, to add the half tint. Theſe impreſſions are very rare. The ſame compoſition was alſo engraved on copper, apparently by Cornelius Galle; but his name is not affixed to it.

The infant Chriſt, and St. John playing with a lamb, a middling-ſized print, length-ways.

Chriſt tempted by Satan, the ſame.

The coronation of the Virgin, the ſame.

Hercules overcoming envy and diſcord, from the ſketch of that ſubject, painted upon the ceiling at Whitehall.

A converſation between ſeveral lovers, who appear in a garden; a very large print, length-ways, on two blocks. Clouet engraved this compoſition on copper, with ſome trifling alteration. It was alſo repeated by Lempereur at Paris.

A drunken Silenus, ſupported by two ſatyrs; a middling-ſized upright print. Bolſwert engraved this compoſition on copper.

It is to be remarked, that thoſe impreſſions from which the name of Rubens, as the publiſher, is taken away, and that of Jegher ſubſtituted in its place, are the ſecond impreſſions, and of courſe leſs valuable than the others. He often affixed his name at full length; when he omitted to do that, he ſubſtituted the initials, C. I. under which he ſometimes added a ſmall knife, according to the uſual cuſtom of the old engravers on wood.

BALTHASAR JENICHEN.

Flouriſhed, 1569.

A name affixed, conjointly with that of MICHAEL KIRMER, to ſome ſlight, little etchings of foliage and ornaments, and ſmall hiſtorical ſubjects in circles

circles in the middle, executed with the graver. Perhaps the ornaments may have been etched by Kirmer, and the hiſtorical ſubjects performed by Jenichen; who, I ſuſpect, is the ſame artiſt with Jenckel, mentioned in the ſucceeding article, ſuppoſing the name to be miſ-ſpelt by profeſſor Chriſt and others.

BALTHAZER JENCKEL.

Flouriſhed, 1570.

An engraver of no great note. He was apparently a native of Germany; and may properly be ranked among the little maſters. He worked with the graver only, in a ſtyle ſomething reſembling that of Hans Sebald Beham; but he was greatly inferior to that artiſt, not only in taſte and judgment, but alſo in the execution of the mechanical part of the engraving. By him we have *the labours of Hercules*, very ſmall plates, length-ways, dated 1568. I ſhall mention beſides, *a battle*, a ſmall plate, length-ways. He uſually marked his engraving with the initials of his name, encloſed in a ſmall ſquare line, and added the date.

ANTHONY JENKENSON.

Flouriſhed, 1560.

Abraham Ortelius mentions this artiſt with commendation. It appears, that he was a native of England; and that his chief excellence conſiſted in engraving maps and plans.

THOMAS JENNER.

Flouriſhed, 1650.

He was a printſeller, and flouriſhed about the beginning of the laſt century. At the bottom of the print of William Sommers, engraved by Deleram, we have this inſcription: "*William Sommers, king Henryes jeſter, are to be ſold by Thomas Jenner, at the White Bear in Cornewell.*" "Jenner attempted," ſays the honourable Mr. Walpole, "the art him-"ſelf with no ſmall ſucceſs. I have," continues he, "a ſmall print by "him, of Sir William Wadd, or Waad, lieutenant of the Tower. Jenner alſo etched a view of a large ſhip, called *the Soverayne of the Seas*. This is, however, but very indifferently executed. It is dated 1653.

MARY MAGDALEN IGONET.

Flouriſhed, 1760.

This lady, according to Baſan, was a Genoeſe by birth, and reſided at Paris, when he wrote his Dictionary. By her we have ſeveral prints, after Mieris and other maſters.

GIROLAMO IMPERIALI.

Flouriſhed, 1640.

This artiſt was born at Genoa, of a noble family, and being ſent to Parma by his parents to ſtudy the belles lettres, he was ſo ſtruck with the works of Correggio and Parmigiano, that he applied himſelf aſſiduouſly to learn the

principles of painting, and with great ſucceſs; but returning to his own country, his domeſtic affairs requiring too great attention, he had not ſufficient leiſure to attend to his favourite purſuit. He then learned the art of engraving, or rather etching, from Giulio Benſi; and we have a conſiderable number of etchings by him, particularly portraits.

P. C. INGOUF.

Flouriſhed, 1770.

A modern artiſt, by whom we have ſeveral portraits; among the reſt, that of Jean Jaques Rouſſeau, from a model in wax.

JOHN INGRAM.

Flouriſhed, 1760.

This artiſt was a native of England. He learned the firſt principles of engraving in his own country; but he completed his ſtudies at Paris, where he reſided in the year 1755. He was a man of very ſingular character; but poſſeſſed of every requiſite to make a great artiſt. His engravings are, in general, ſmall, many of them being vignettes, and other book-plates. He engraved from Bradley, Boucher, and other maſters; but at the time Baſan publiſhed his Dictionary of Engravers, he was employed by the Academy of Sciences.

GIACOMO JOANSUINI.

Flouriſhed,

This name is affixed to a ſlight etching, repreſenting *the preſentation of our Saviour in the Temple.* This print has nothing in it to recommend it to particular notice. He ſigns his name "Jacobus Joanſuinus pictor et inciſor:" from whence we underſtand, that he was a painter.

PETER DE JODE, the Elder.

Born, Died, 1634.

This artiſt was the ſon of Gerard de Jode, and born at Antwerp, where his father reſided, and apparently carried on a conſiderable commerce in prints. According to profeſſor Chriſt, Gerard de Jode engraved alſo, and marked his prints with the initials G. I. or G. D. I. but that author has not ſpecified any of his works. In the ſeries of engravers Gerard de Jode is called an engraver on wood; and Papillon informs us, that he executed ſome excellent engravings on wood, which were printed, as he ſuppoſes, by Plantin at Antwerp, about the year 1566. Peter de Jode received his firſt inſtructions in the art of engraving from Henry Goltzius; and afterwards went to Italy, in order to complete his ſtudies from the works of the great maſters. He engraved ſeveral plates in that country from different painters, and returned to Antwerp about the year 1601, where he reſided till the time of his death, which happened, A. D. 1634. His works poſſeſs a conſiderable ſhare of merit. He drew the human figure

figure very correctly; and, following his maſter's example, uſed the graver only, in the execution of his plates; but in point of taſte, and command of that inſtrument, Goltzius was certainly far ſuperior to his ſcholar. The engravings of De Jode are uſually very neatly executed; but there is a certain ſtiffneſs about them, which takes greatly from the beauty they would otherwiſe poſſeſs.

Among the vaſt variety of prints, engraved by this artiſt, are the following:

The life of Chriſt, conſiſting of twenty-ſix ſmall upright plates, without any painter's name.

The life and miracles of St. Catherine de Sienna, quarto, middling-ſized plates, length-ways, from F. Vanni, dated 1597.

The five ſenſes, middling-ſized plates, length-ways, apparently from his own deſigns.

A holy family, with St. Catherine, a ſmall plate, length-ways, from Titian.

Chriſt giving the keys to Peter, a middling-ſized upright plate, from Rubens. This is engraved in a much bolder ſtyle, than was uſual with this artiſt.

The laſt judgment, a very large upright print on ſeveral plates, from John Couſin.

Several *portraits*, and variety of other ſubjects, from Spranger, Franck, and other maſters.

PETER DE JODE, the YOUNGER.

Born, 1606. Died,

This artiſt was the ſon of Peter de Jode, mentioned in the preceding article. From his father he learned the art of engraving, and ſurpaſſed him in taſte and the facility of handling the graver; though he can ſcarcely be ſaid to have equalled him in correctneſs of drawing, eſpecially when confined to the naked parts of the human figure. It does not appear, that he went to Italy; but he certainly accompanied his father to Paris, where they engraved conjointly a conſiderable number of plates for M. Bonefant, and Le Sieur L'Imago. His moſt capital performances are from Rubens and Van Dyck. Baſan ſays of him, that in ſeveral of his engravings he has "equalled the beſt engravers, and in others he has ſunk below himſelf." It is certain, that his works are not all of them equally meritorious; as indeed whoſe are, eſpecially if they be as numerous as thoſe of De Jode? He was, without doubt, a very able engraver; but to place him upon an equality with his contemporaries, Bolſwert, Pontius, and Vorſterman, is, in my opinion, eſtimating his abilities at much too high a rate.

Among his moſt eſteemed performances, may be reckoned the following:

The meeting of the Virgin Mary and Elizabeth, a large upright plate, from Rubens.

A nativity, a large plate, length-ways, from Jaques Jordaens.

A holy family, with Zacharias, Elizabeth, John, and an angel holding a book, from Titian, the ſame.

Chriſt communing with Nicodemus, half figures, a dark, candle-light piece, a middling-ſized plate, length-ways, from Gerard Seghers.

An *ecce homo*, a large upright plate, from Diepenbeck.

St. Auguſtine ſupported by angels, a large upright plate, arched at the top, from Van Dyck.

St. Martin of Tours expelling the evil ſpirit from a demoniac, a large upright plate, from Jordaens.

St. Francis kneeling before a crucifix, a ſmall upright plate, from Baroccio.

The three graces, a large upright plate, from Rubens.

Venus riſing from the water, a large plate, length-ways, from the ſame.

Rinaldo and Armida, a large upright plate, from Van Dyck, being the companion to another plate, which Bailliu engraved from the ſame painter.

Folly and Ignorance, half figures, a middling-ſized upright plate, arched at the top, from Jordaens.

An *emblem of death*, repreſented by an infant ſleeping upon the ground, with a ſkull lying by his ſide; a ſmall plate, length-ways, from Artemiſa Gentileſca. Ganiere alſo engraved a plate from the ſame deſign.

A great variety of excellent portraits, from Van Dyck and other maſters, and among them his own.

ARNOLD DE JODE.

Flouriſhed, 1660.

He was the ſon of Peter de Jode the younger, mentioned in the preceding article; and was probably inſtructed by his father in the art of engraving. At what time he came into England is not known; but it is certain, that he reſided here in the year 1666, at the time of the great fire of London, as we find from an inſcription, affixed to a whole-ſheet print, repreſenting *Chriſt and St. John as infants embracing each other*, from Van Dyck. It runs thus: *Arnoldus de Jode ſculp. Londini, tempore incendii maximi.* The picture was then, it ſeems, in the poſſeſſion of Sir Peter Lely, to whom the print was dedicated by Richard Thompſon a printſeller.

The works of Arnold de Jode, conſidered either with reſpect to the drawing, or the mechanical part of the execution of them, are greatly inferior to what might have been expected from the ſon of Peter de Jode. His beſt engravings are portraits; but even theſe have no very conſiderable ſhare of merit to recommend them. I ſhall only add the following prints by this artiſt:

Mercury educating Love, a middling-ſized upright plate, from Correggio, engraved at London, and dated 1667.

A Magdalen, a half figure in a circle, a middling-ſized plate, from Vandyck.

The portrait of *cardinal Palavicini*, a ſmall upright plate from Titian.

The portrait of *Sir Peter Lely*, a large upright plate, from a picture painted by Sir Peter himſelf.

The portrait of *Alexander Brown*, prefixed to his *Ars Pictoria*, in folio, from J. Huyſmans.

LAURENCE JOHNSON.

Flouriſhed, 1603.

This artiſt engraved ſeveral heads for a folio volume, entitled, *the General Hiſtory*

Hiſtory of the Turks, publiſhed 1603. He worked entirely with the graver; but in a ſtyle, that does him no ſort of credit, as an artiſt.

C. JOHNSON.

Flouriſhed,

The name of an artiſt of no great merit, who was employed, chiefly, if not entirely, in the portrait line. His engravings are ſufficiently neat. Among others by him, I have ſeen the portrait of *James the Firſt's queen.*

T. JOHNSON.

Flouriſhed,

This name is affixed to ſeveral mezzotinto prints; among others to the portrait of *William lord Cowper*; and a ſmall upright plate, repreſenting *Adam and Eve.* It has been ſaid, that Faber, when he did not chooſe to affix his own name to his engravings, adopted this fictitious one. But admitting the truth of this report, I can hardly attribute theſe two prints to him, they being ſo far below the ſtandard of his uſual workmanſhip. We have alſo with the ſame name affixed, the portrait of *lord Anſon*; alſo that of *Bullock the comedian*; and another of *T. Britton the ſmall-coal man*, &c.

ANDREW JOHNSTON.

Flouriſhed,

This artiſt, apparently a native of England, engraved in mezzotinto; but his works, at leaſt ſuch of them as I have ſeen, do not merit the leaſt commendation. Among other portraits by him, is that of *Henry Sacheverell*, a half-ſheet print from Gibſon. It was publiſhed by Philip Overton; but there is no date affixed.

JOLLAT.

Flouriſhed, 1510.

This artiſt, according to Papillon, was a native of France. He flouriſhed towards the commencement of the ſixteenth century, and executed a conſiderable number of engravings on wood. Among them are the cuts for a ſmall folio book of *Anatomy*, by Carolus Stephæno, M. D. ſome of which prints are dated from 1530, to 1532. Alſo the *ornamental borders, figures*, &c. for a miſſal in octavo, printed at Paris, 1490. They are, ſays my author, all of them very badly drawn; but executed with extraordinary delicacy. See the mark of this artiſt on the plate at the end of the volume.

I. JONCKHEER.

Flouriſhed,

This name is affixed to a ſet of ſmall plates, length-ways, repreſenting *dogs and*

and other domeſtic animals, etched in a ſlight, ſpirited ſtyle, which indicates the hand of the maſter. This artiſt has harmonized the etching with the point of the graver, in a manner ſomething reſembling that of Rembrandt.

I. M. DE JONGE, or DE JONG.

Flouriſhed,

This artiſt was probably a native of Holland, and related to Ludolph de Jong, who excelled particularly in painting battles and huntings. By him, however, we have a ſet of ſmall *battles*, etched in a ſlight but ſpirited ſtyle. They are evidently the work of a painter; and from the maſterly manner in which they are executed, we may conceive him to have been a man of no mean abilities. To theſe may be added ſeveral etchings of *horſes*, equal in merit to the battles; theſe are alſo ſmall plates, length-ways. When he did not ſign his name at length, he ſubſtituted the initials I. M. D. I. the I being placed upon the top of the M.

J. B. JONGELINX.

Flouriſhed,

An artiſt of no great reputation. Portraits ſeem to have conſtituted the greateſt part of his performances; but his manner of engraving has nothing in it worthy of commendation. To the portrait of *Valerius Andreas Deſſelius, Jud.* &c. he has affixed his name, "*J. B. Jongelinx*," and added the letters *Ant.* an abbreviation perhaps of the word *Antwerpiæ*, to denote, that he was a native of the city of Antwerp.

J. DE JONGHE.

Flouriſhed,

A name affixed to the portrait of *Hermanus Langelus*, paſt. Amſtel. Apparently this artiſt reſided at Amſterdam. I have not ſeen this portrait myſelf; but if it be a ſlight painter's etching, I ſhould conclude, that the preſent J. de Jonghe, and J. M. de Jonge mentioned above, were one and the ſame perſon.

JAQUES JORDAENS.

Born, 1594. Died, 1678.

This juſtly celebrated artiſt was born at Antwerp. His firſt maſter was Adam Van Ort; but to Rubens he was evidently indebted for his ſuperior knowledge in the art of colouring. The character of this great painter is ſo generally known, that it is unneceſſary to repeat it here. It will be ſufficient to obſerve, that his beſt works, conſidered altogether, are eſteemed as little inferior to the noble exertions of the pencil of Rubens himſelf, we have by him ſeveral etchings, which, though executed in a very ſlight and haſty manner, bear nevertheleſs the evident marks of a maſterly hand. They are all from his own compoſitions, as follow.

The flight into Egypt, a ſmall upright plate, and dated 1652.

Chriſt driving the merchandizers from the Temple, a middling-ſized plate, length-ways.

A deſcent from the croſs, a ſmall upright plate, dated 1652.

Jupiter ſuckled by the goat Amalthea, a ſmall plate, length-ways.

Jupiter and Io, a middling-ſized plate, length-ways, dated 1652.

Mercury cutting off the head of Argus, a ſmall upright plate, dated 1652.

A peaſant, who is ſtopping an ox by the tail, amidſt a conſiderable number of ſpectators; a ſmall plate, length-ways.

GREGORY JORDAN.

Flouriſhed, 1622.

He was a native of Venice; and, according to his own account, almoner and coſmographer to the Duke of Bavaria. In the year 1622, he publiſhed a ſet of prints, entitled, *Prophetiæ ſeu Vaticinia, XIIII. tabellis expreſſa*, repreſenting the woes, which are to befall the world, at the ſubverſion of the Mahometan ſuperſtition, with explanations of the deſigns. They are ſmall plates, length-ways, very ſlightly etched: the figures are incorrectly drawn, and without effect.

LUCA JORDANO. See GIORDANO.

ABRAHAM JOSSE.

Flouriſhed,

The works of this artiſt, according to Florent le Comte, are exceedingly multifarious. They conſiſt of no leſs than five hundred and ninety-eight prints. The ſubjects of none of them, however, are ſpecified.

MATHURIN JOUSSE.

Flouriſhed,

This artiſt, according to Florent le Comte, excelled in the engraving of ornaments for gunſmiths, and other workers in iron, braſs, or ſteel. I do not recollect having ſeen any of his works.

JAMES JOULLAIN.

Flouriſhed,

By this artiſt, who probably was a native of France, we have ſeveral frontiſpieces, and other book-plates. They are neatly executed; but in a ſtiff, taſteleſs ſtyle: his drawing of the human figure eſpecially is exceedingly defective.

FRANCOIS JOULLAIN.

Flouriſhed, 1750.

This artiſt was not only an engraver, but a printſeller of conſiderable eminence.

eminence. He was a native of France, and reſided at Paris, at the time Baſan publiſhed his Dictionary. His ſtyle of engraving bears ſome ſlight reſemblance to that of Cars; and, if his works cannot be ſaid to equal thoſe of that maſter, either in correctneſs, or facility of execution, it muſt be ſaid, that they are by no means devoid of merit. I ſhall mention the following only:

Mercury and Herſe, a middling-ſized upright plate, from Paolo Veroneſe.

Apollo flaying the ſatyr Marſyas, a ſmall plate length-ways, from the ſame painter: both theſe plates are for the Crozat collection.

The chaſe of the boar and its companion, middling-ſized plates, length-ways, from Deſportes.

He alſo engraved from Watteau, Lancret, Gilliot, and other maſters.

JASPER ISAC.

Flouriſhed, 1620.

This engraver reſided, I believe, at Paris; at leaſt, ſeveral ornamental frontiſpieces, executed by him, were affixed to books, publiſhed in that city. But his principal engravings were portraits. He worked chiefly, if not entirely, with the graver, in a neat ſtyle, but devoid of all taſte, and in every other reſpect, exceedingly indifferent. Among his portraits, we may reckon *Charles L'Oyſeau* and *Stephen Paſchaſius*, &c.

ISCHERNING.

Flouriſhed,

A name of an obſcure engraver, affixed to the portrait of *Gaſper Neuman*.

ISHMESAFF.

Flouriſhed,

Another obſcure artiſt, of whom we have no account. His name is affixed to the portrait of *Bo. Chr. Munnich*.

ISREAL. See HENRIETTE.

ISREAL VAN MECH, or MECHLIN. See MECHELN.

PETER ISSELBOURG.

Flouriſhed, 1640.

He was born, according to Baſan, at Cologne, about the commencement of the ſeventeenth century. He worked ſome time in the Low Countries; and, about the year 1640, was ſettled at Nuremberg; where he not only executed a great number of engravings, but taught drawing. His works are of various kinds; but the greater part of them were for the bookſellers of that time. He worked chiefly with the graver; but the prints, which I have ſeen by him, are ſuch as do him no great honour. I ſhall only mention,

Chriſt and the twelve apoſtles, middling-ſized upright plates, from Rubens. He often marked his plates with the initials of his name only, thus: P. I.

JOHN DE JULIENNE.

Born, Died, 1766.

This gentleman was a native of France, and a lover of the arts; well known in that kingdom, for the famous collection of pictures which he made, conſiſting of ſpecimens of every ſchool, with ſeveral other rare and curious pieces, which he left behind him at his death. He alſo etched, for his amuſement, ſeveral prints from Teniers, Watteau, and other maſters.

J. JUNE.

Flouriſhed, 1760.

An Engliſh artiſt of no great eminence, whoſe labours were chiefly confined to the ornamenting of books. We have, however, ſome portraits by him; and among others, *James Relly*, the Antinomian preacher, after Shelly, *Fanny Murray*, &c.

JUNGHANNS.

Flouriſhed, 1472.

He was a native of Nuremberg, where, in the year 1472, he publiſhed an edition of *the Hiſtory of Antichriſt*, rudely engraved upon blocks of wood. He ſtyles himſelf at the end of the book, Briefmaler, that is, *painter of playing cards*; and theſe engravings may reaſonably be attributed to him. The reader will find a circumſtantial account of theſe ancient engravings on wood, in the Eſſay on Wood Cuts, at the beginning of this volume.

JOSEPH JUSTER.

Flouriſhed, 1700.

This artiſt apparently was a native of Venice; at leaſt, he reſided there, and engraved a conſiderable number of book-prints, which were publiſhed in that city. His plates are etched and finiſhed with the graver, in a coarſe, taſteleſs ſtyle, without any degree of merit to recommend them to the notice of the connoiſſeur. His beſt engravings, I believe, are contained in the collection of prints, publiſhed by Catharine Patin at Venice, 1691, under the title of *Pitture ſcelte e Dichiarate da Carla Caterina Patina Parigina accademica*. We have alſo ſeveral portraits by this engraver; but they are equally indifferent with the reſt of his works.

FRANCESCO JUVANI.

Flouriſhed,

He was, ſays Baſan, an Italian painter, and a diſciple of Carlo Maratti. He etched ſeveral plates, and, among them, an *adoration of the ſhepherds*, a middling-ſized ſquare plate, from a deſign of his maſter's.

FILIPPO JUVARRA.

Flouriſhed, 1720.

This artiſt was a native of Italy, and an architect of conſiderable note. We have, deſigned and etched by him, a ſet of ornamental ſhields, which were publiſhed at Rome, 1722. They are bold etchings, in a free ſtyle, and do him no ſmall credit as an artiſt. He is entitled *Cav. D. Filippo Juvarra, Architetto e Accademico de S. Luca.*

K.

KABEL. See CABEL.

MATHIAS KAGER.

Flouriſhed,

THIS artiſt is generally believed to have been a native of Germany, and a painter. It appears, however, that he alſo amuſed himſelf with the graver, and worked in a very neat ſtyle with that inſtrument only. His performances are by no means deſtitute of merit, though in ſome few inſtances they appear to be rather ſtiff and laboured. His mark, according to profeſſor Chriſt, is compoſed of an M. and a K. joined to the M. See the plate at the end of the volume. I ſhall only mention the following engravings by this artiſt.

St. Francis, ſurrounded by the monks of his order. Chriſt and the Virgin Mary are repreſented appearing to them in the clouds: a middling-ſized upright plate, from P. Remigius Bozzulo.

KALCAR. See CALCAR.

HANS, or JOHN KALDUNG.

Flouriſhed, 1515.

This is the name, which the author of the Abecedario gives to an ancient German engraver on wood, whoſe mark is compoſed of an H. an S. and a K. joined together, in the manner repreſented on the plate at the end of the volume. They that attribute this mark to Baldung are evidently miſtaken. Profeſſor Chriſt ſuppoſes it to belong to HANS, or JOHN SPRINGINKLEE. "I have found alſo the ſame mark," adds that author, "but conſtantly "reverſed, upon the wooden cuts, excellently deſigned, and printed at Ly-"ons, for John Korberger of Nuremberg, by John Clim, in the year 1515; "and it may perhaps with juſtice be attributed to Korberger; but to whom-"ſoever the mark may really belong, it ſeems to me to be the mark of the "deſigner only; for I have alſo ſeen the mark of the engraver, compoſed "of a W. and an R." With all deference to the opinion of M. Chriſt, there is little doubt to be made, but that the artiſt, who uſed this monogram, whether Korberger or Kaldung be his name, engraved himſelf; and from the ſameneſs of ſtyle it appears equally evident, that the monogram, whether made the right way; or reverſed, or whether repreſented upon a tablet, or without it, belongs conſtantly to one and the ſame perſon. I have ſeen many engravings

by this artiſt; but none of them ſufficiently well executed to warrant the expreſſion of M. Chriſt, *tres bien deſſinées*, "exceedingly well drawn or "deſigned." The drawing is, in general, very defective; and the deſign, if referred to the compoſition, ſuch as by no means deſerves a compliment. But the chief merit of theſe prints conſiſts in the bold, free ſtyle of the mechanical part of the execution, and the expreſſion, which in ſome few inſtances is diſcoverable in the countenances of the figures. His beſt work appears to me to be a ſet of ſmall upright prints, apparently for a miſſal or maſs book; among which, that wherein the *Virgin* is repreſented, giving the infant Chriſt to Elizabeth, is a good ſpecimen of the merit of the artiſt. The letters W. R. which appear in ſome few of the prints, may be the mark of another engraver, who aſſiſted him. Inſtances of two marks on one print, are very common, as the collector may eaſily ſee in the works of Joſt Ammon, Tobie Stimmer, and other engravers on wood.

ALBERT C. KALLE.

Flouriſhed, 1648.

An engraver of very little note, who reſided at Straſbourg. He worked chiefly, if not entirely, for the bookſellers, in a ſtiff, heavy ſtyle, with the graver only. I have ſeen by him the frontiſpiece to a volume in folio, written by Chemnitz, entitled, *Bellum Sueco-Germanicum*, dated 1648, with the portrait of *Guſtavus Adolphus*, king of Sweden. Portraits ſeem indeed to have been his beſt works; but theſe do not deſerve commendation.

MARIUS KARTARIUS.

Flouriſhed, 1566.

This artiſt, though he reſided at Rome, was probably a German, and learned the art of engraving in his own country. Certain it is (if thoſe prints attributed to him were really executed by his hand) that he copied ſeveral of the engravings of Albert Durer, with ſome degree of preciſion; they are executed entirely with the graver; but his principal works are etchings, in a coarſe, incorrect ſtyle, finiſhed with the graver. Some of them are very large, and, in general, I believe, from his own deſigns, He never ſigned his name at length; but a monogram, compoſed of an A. an M. (or rather a V. and an M.) and a K. in the manner expreſſed upon the plate at the end of the volume, is attributed to him. I ſhall notice the following, all marked with this monogram.

Diana and Endymion, a large plate, length-ways.

Chriſt crowned with thorns, a large upright plate, executed with the graver only.

The deſcent of Chriſt into Hell, copied in a rough ſtyle from Andrea Mantegna, a large upright plate.

The adoration of the ſhepherds, in a very neat ſtyle, executed with the graver only, a ſmall upright plate.

Chriſt

Chriſt praying in the garden, the ſame, from Albert Durer, marked on a tablet, 1567, ROMÆ.

St. Jerom ſeated in a chamber, the ſame, from the famous print of that ſubject by the ſame maſter.

Notwithſtanding the authority of profeſſor Chriſt, and others after him, I think, upon due examination it will be found, that all the above plates were not executed by the ſame hand; and conſequently, that the monogram belongs rather to the publiſher than the engraver. I am confirmed the more in this opinion by a middling-ſized upright etching from Julio Romano, repreſenting an *holy family, with St. Mark*, &c. which, beſides the above monogram, has alſo the initials M. L. and this inſcription, *Michaelis Lucenſis opera*. It is true, that upon a large print, repreſenting *the death of Meleager*, the ſame mark may be found; which print was publiſhed by Antonio Salamanca, 1543. But it is to be noticed, that the mark is not to be found in the early impreſſions; and it is well known how frequently, when one publiſher purchaſed the plates of another, he added his own name, without effacing that of the former proprietor.

MARCO KARTARINO of Rome, is mentioned by Florent le Comte, as an engraver of *fountains*, and to have flouriſhed A. D. 1575; but in all probability he was the ſame artiſt as the preceding.

GEORGE KELLER.

Flouriſhed, 1610.

This artiſt was a painter, and reſided at Frankfort upon the Maine. His engravings, however, are chiefly confined to book ornaments, and have not, upon the whole, any great merit to recommend them. His prints are ſlightly etched, and ſeldom much retouched with the graver. When he attempted the human figure, his drawing appears to have been very incorrect, and his compoſitions have by no means the appearance of the maſter in them. Beſides frontiſpieces and other book ornaments, I have ſeen by him ſeveral ſmall plates, length-ways, repreſenting *views of towns, and camps with ſoldiers ſkirmiſhing*, &c. which are dated 1605, and apparently are publiſhed at Francfort.

JAQUES KERVER.

Flouriſhed, 1540.

This artiſt apparently reſided at Frankfort upon the Maine. The engravings on wood, marked with an I. and a K. ſometimes joined together, and often ſeparate, executed in a ſtyle much reſembling that of Hans Schaeuflein, are attributed to him. Of this ſort are a ſet of groteſque figures, with all kind of flag bearers and heroic figures, in the ancient German taſte, publiſhed at Frankfort 1540. Alſo the heads and ſmall hiſtorical ſubjects, for a folio volume, entitled, *Catalogus Annorum*, &c. *ab Homine Condito uſque* 1540, publiſhed at Bern 1540. Beſides the letters I. K. there is frequently added a dagger, with a ſnail upon the top of it, in the manner expreſſed on the plate at the end of the volume. It is to be obſerved, that

Jaques

Jaques Kobel uſed the ſame mark; but his engravings bear more reſemblance to the large prints of Joſt Ammon.

THEODORE VAN KESSEL, or QUESSEL.

Flouriſhed, 1650.

It is highly probable, that this artiſt was related to the Keſſels, who were painters of no ſmall eminence in Holland. His works conſiſt chiefly of etchings; and when he did not attempt to draw the human figure, are by no means devoid of merit, but frequently are very free and ſpirited.

We have by him a ſmall folio volume of *vaſes* and *ornamental compartments*, conſiſting of eight parts, etched from the deſigns of Sir Adam de Viane, with his portrait at the beginning. They were publiſhed at Utrecht by his ſon, Chriſtopher de Viane; and almoſt all the plates are marked with the monogram of the inventor, formed by an A. and a V. joined together, and the initials of the engravers names; as, T. V. K. to which the letters *f.* and *fec.* for fecit, are commonly added. Theſe initials are ſometimes joined together, in the manner expreſſed upon the plate at the end of the volume. He etched the portrait of *Charles* V. *emperor of Germany*, from Titian. Add to theſe the following, which were his moſt eſteemed works.

An allegorical ſubject, repreſenting *abundance*, a middling-ſized upright plate, from Rubens. The companion, repreſenting *the alliance of the ſea and earth*, was engraved by Peter de Jode the younger, from the ſame maſter.

Four middling-ſized plates, length-ways, from the ſame painter, repreſenting, I. *The triumph of Galatea.* II. *A Triton embracing a ſea nymph.* III. *A nymph in the arms of a ſea god.* IV. *A fawn ſeated near a rock, with two infants and a goat.*

The hunting of the boar, a large plate, length-ways, from the ſame maſter.

A ſet of middling-ſized plates, length-ways, repreſenting *battles and attacks of the banditti*, from Peter Snayers, dated 1656.

Several of the plates for the collection of prints entitled *The Gallery of Teniers*, and a variety of other ſubjects, from Van Dyck, Sebaſtian Bourdon, &c.

JOHN KETERLAER.

Flouriſhed,

"He engraved," ſays Florent le Comte, "a globe with ſeveral ani-"mals, ſupported in the air by a figure of Death, whoſe head appears above "with two wings and two trumpets."

MICHAEL KEYL, or KEIL.

Flouriſhed, 1750.

A modern German engraver, who executed ſeveral of the plates for the collection of prints from the gallery of Dreſden, and alſo for the gallery and cabinet of the comte de Bruhl.

A. KHEL.

Flouriſhed,

This artiſt, apparently a native of Germany, was principally, if not entirely, employed in engraving portraits. He executed his plates with the graver only, in a neat, clear ſtyle, by no means deſtitute of merit. He drew with much preciſion; but his figures are accompanied with a certain ſtiffneſs, which renders his works far leſs agreeable than they would otherwiſe be. I ſhall only mention the following portraits by this artiſt: *Jacob Eldel*, in an oval border, a ſmall upright plate, with ſome German verſes at the bottom, marked "And. Khel, ſculp." from Gretner; *Bathol. Hiatis*, a ſmall upright plate, &c.

EBERHARD KIESER.

Flouriſhed, 1630.

This artiſt was a native of Germany, and reſided at Frankfort upon the Maine, where he engraved the greater part of a ſet of prints, entitled, *Theſaurus Philo-Politicus, hoc eſt, Emblemata, ſive Moralia-Politica*; conſiſting of views of cities and towns in Germany, Spain, Italy, and ſeveral other parts of Europe, ſlightly etched, with emblematical figures in the fore-ground. They are divided into ſeven parts; and all together form a very thick volume in ſmall folio. They were publiſhed by Kieſer at Francfort, from A. D. 1625, to A. D. 1630. Kieſer often ſubſtituted the initials of his name, E. K. to his engravings, inſtead of writing it at full length. There are alſo ſome portraits by this artiſt; among others, that of *John, prince of Auſtria*, on horſeback, with a battle repreſented at a diſtance; a middling-ſized upright plate.

LUCAS KILIAN.

Flouriſhed, 1610.

This remarkable artiſt was a native of Augſburg in Germany. He flouriſhed at the beginning of the ſeventeenth century. In what ſchool he learned the art of engraving is uncertain; but judging from his ſtyle of engraving, which bears no ſmall reſemblance, in many particulars, to that of Henry Goltzius, and of John Muller his diſciple, one would naturally conclude, that he was greatly indebted to one or both of thoſe artiſts. It appears, however, that he went to Italy, in order to complete his ſtudies, where he engraved ſeveral plates from the pictures of the great Italian maſters. Few artiſts have manifeſted a greater command of the graver than Kilian, whether we conſider the facility, with which the ſtrokes are turned upon each other, or the firmneſs with which they are executed, and one cannot help admiring it, though it evidently ſtrikes us, that by paying too cloſe attention to this part of the art, he neglected the correctneſs of his outlines, and fatigued the lights with unneceſſary work; by which means he broke the maſſes, and often totally deſtroyed the effect of his prints. The naked parts of the human figure are ſeldom well expreſſed; the extremities

eſpecially,

eſpecially, are, in general, very heavy, and ſometimes incorrect. Upon the works of this maſter, however, it appears, that Balechou, ſo famous for his ſkill in handling of the graver, formed his taſte. Among the moſt eſteemed prints by Kilian, may be reckoned the few following. His works complete are exceedingly numerous.

The adoration of the ſhepherds, a middling-ſized plate, length-ways, from the younger Palma.

The ſame ſubject, a large upright plate, after Spranger.

The ſame ſubject, a middling-ſized upright plate, from Rottenhamer.

The ſame ſubject, a large upright plate, from J. Heintz.

A holy family, a large upright plate, from Cornelius de Harlem.

The miracle of the loaves and fiſhes, a large upright plate from Tintoret.

Chriſt praying in the garden, a ſmall upright plate, arched at the top, from Frederic Suſtris.

A dead Chriſt upon the lap of the Virgin, from Michael Angelo Buonaroti, a ſmall upright plate.

The entombing of Chriſt, without the painter's name, a middling-ſized upright plate, dated 1600.

A nymph ſeated upon the knees of a ſatyr, a ſmall upright plate from J. Heintz.

The rape of Proſerpine, a large plate, length-ways, from the ſame.

Alſo a great number of portraits, many of which are much eſteemed. I ſhall mention only that of *Albert Durer*, a half-length figure, from a picture of that maſter, and executed in his ſtyle of engraving, dated 1608; that of *the emperor Chriſtian the Second*, dated 1615; and that of *Franciſcus Piſanus, ſcriptor Genuenſis*, in an oval ſurrounded by an ornamental border, and ſupported by two figures, from Lucianus Borzon, a middling-ſized plate length-ways.

He alſo engraved after F. Vanni, P. Candide, Mathias Kager, and ſeveral other maſters, and ſome few plates apparently from his own deſigns.

He often neglected to ſign his name at length, and ſubſtituted the initials in this manner, L. K. F. or L. K. A. F. or fec. The F. as uſual, ſtanding for *fecit*, and the A. for *Auguſta*, part of the ancient Latin name *Auguſta Vindelicorum*, for the city now called *Augſburg*, the place of his nativity.

WOLFGANG KILIAN.

Flouriſhed, 1620.

This artiſt was brother to Lucas Kilian, mentioned in the preceding article, and a native alſo of Augſburg. He imitated, in ſome degree, the ſtyle of his brother; but never equalled him in the ſkilful management of the graver. His prints indeed are neater; but this advantage is greatly overbalanced by the ſtiffneſs and formality, which conſtantly appear in them. He engraved but few hiſtorical ſubjects; for the moſt conſiderable, as well as the beſt part of his works, conſiſts principally of portraits. I ſhall ſpecify the following prints only by this artiſt:

The reſurrection of Chriſt, a ſmall upright plate, arched at the top, from F. Baſan.

The

The four Evangeliſts, four ſmall upright oval plates, probably from his own deſigns.

Part of the plates repreſenting *the Saints of the order of St. Benedict*, publiſhed in a ſmall quarto volume, under the title, *Imagines Sanctorum Ord. S. Benedicti*, &c. 1625.

Part of the architectal views, and other engravings, for *the Hiſtory of the Convent of S. Vdalric*, at Augſburg, chiefly from the deſigns of Matthias Kager: the reſt of the plates were engraved by Daniel Manaſer.

A ſet of neat heads for a ſmall folio volume, entitled *Genealogia Sereniſſ. Boiariæ Ducum, et Quorumdam Genuinæ Effigies*, 1605.

Portraits of the *emperors and archdukes of the houſe of Auſtria*, &c. from 1229 to 1623, on twenty-ſeven folio plates, with their lives and eulogiums, publiſhed 1629, at Augſburg.

He alſo engraved ſeveral *frontiſpieces*, and other ornamental plates for books.

He frequently ſigned the initials of his names only, as W. K. F. or W. K. fec. or W. G. K. or W. K. A. the F. ſtanding for *fecit*, and the A. for *Auguſta*, as mentioned in the preceding article; and in ſome few inſtances the W. with the K. joined together, as expreſſed on the plate at the end of the volume.

BARTHOLOMEW KILIAN.

Flouriſhed, 1680.

This artiſt was of the ſame family, and probably a near relation of the Kilians, mentioned in the two former articles. He was chiefly, if not entirely, employed in engraving portraits, which he executed with great ſucceſs. He worked in a manner totally different from the foregoing artiſts. His plates are, in general, very neatly finiſhed, and entirely with the graver. In order to make a ſtriking diſtinction between the fleſh and the draperies of his figures, he frequently finiſhed the former with dots only; and many of them, executed in this manner, have a very pleaſing effect. But at other times he expreſſed the dark ſhadows with ſtrokes, and only blended the dots upon the lights. We have a prodigious number of very excellent portraits by his hand. I ſhall only ſpecify the following.

A ſet of *portraits*, repreſented in an emblematical manner, from J. Schreyer.

The portrait of *Auguſtus* II. *Abbas Einſidlenſis*, a large upright plate, dated 1686.

PHILIP KILIAN.

Flouriſhed, 1680.

He was brother to Bartholomew Kilian, mentioned in the foregoing article, and imitated his ſtyle of engraving, confining himſelf alſo chiefly to portraits; but he never equalled him in taſte or excellency of engraving. However, many of the plates of Philip Kilian poſſeſs no ſmall portion of merit.

WOLFGANG PHILIP KILIAN.

Flouriſhed, 1720.

Another engraver of the ſame family with thoſe mentioned in the preceding articles; but of very inferior merit. He chiefly confined himſelf to portraits; and we have a great number executed by his hand. He frequently finiſhed the faces with dots only; but in a very feeble ſtyle. They are chiefly for books; and perhaps the price he received for his labours would not admit of any more pains being taken about them. It is poſſible therefore, that what he loſt in honour, he might make up in profit, reaſoning to himſelf in a manner ſomewhat ſimilar to that of Falſtaff, upon a different occaſion, "What is honour?" &c. He engraved the portrait of *Chriſtian Erneſt, margrave of Brandenburg*, a ſmall upright oval, with ſeveral verſes underneath it in the German language, dated 1694; alſo many of the heads for a work in folio, entitled, *Vitæ et Effigies Procancellariorum Academiæ Altorfinæ*, publiſhed at Nuremberg 1721; and for another work in folio, entitled, *Icones Conſiliariorum di illuſtri Republicâ Noribergenſi*, publiſhed both at Nuremberg and at Altdorff, 1733.

PHILIP ANDREA KILIAN.

Flouriſhed, 1750.

This artiſt was alſo of the ſame family with the five preceding engravers, and a native of Augſburg. He excelled principally in hiſtorical engraving, and adopted a very ſingular manner of execution. He worked chiefly with the graver, and his ſtrokes are never very powerful; but almoſt continually interlined with a ſlender ſtroke, croſſed with a ſecond, and ſometimes a third ſtroke, exceedingly lozenge upon the firſt. The ſtrokes, which form the ſhadows in the fleſh, he alſo interlined with long ſlender dots. The effect has ſomething peculiar in it; but, from the continued fameneſs, loſes much of its beauty, and is by no means ſtriking. He certainly underſtood the human figure, and drew tolerably well, but in a mannered, heavy ſtyle; and the heads of his figures, in general, want expreſſion. His engravings, however, manifeſt great ſkill, and are well worth the notice of the curious collector. The following are by him:

Mary Magdalen waſhing the feet of Chriſt, a large plate, length-ways, from Nicolaus Graſſi.

Chriſt praying in the garden, a large upright plate, to which he ſigns his name, "Philip Andreas Kilian," and adds "del. et ſculp." As no painter's name appears, it is probably from a deſign of his own.

The adoration of the wiſe men, a large plate, length-ways, from Paolo Veroneſe.

The woman taken in adultery, the ſame, from Tintoretto.

The two laſt engravings, with others, were executed by this artiſt for the collection of prints, engraved from the pictures in the Dreſden gallery.

A holy family, a middling-ſized upright plate, from Carlo Lotti, from the cabinet of the Count de Bruhl.

GEORGE CHRISTOPHER KILIAN, another engraver, of the ſame family, was

was living at Augſburg, A. D. 1771, when M. Heineken publiſhed his *Idée Generale d'une Collection complette d'Eſtampes.*

C. KILLENSTEYN, or KITTENSTEYN.

Flouriſhed,

A very indifferent engraver, and apparently a native of Holland. We have by him ſeveral ſmall prints, length-ways, taken from *the Hiſtory of Joſeph and Potipher.* They are ſufficiently neat, but deſtitute of every other requiſite to recommend them. Alſo a ſmall plate, length-ways, repreſenting *a gentleman and a lady converſing in a garden,* from T. Hals. This print is executed entirely with ſingle ſtrokes.

DANIEL KING.

Flouriſhed, 1650.

He was a native of England, and probably learned the art of engraving, or rather etching, from Hollar, or ſome of his diſciples. He uſually worked from his own deſigns, which apparently were little more than haſty ſketches, and not always ſo correct as they ſhould be. His etchings of courſe are very ſlight; yet it cannot be ſaid, that they are entirely deſtitute of merit, eſpecially thoſe which he executed for Dugdale's Monaſticon, St. Paul's, &c. How well Dugdale was ſatisfied with theſe engravings, I cannot ſay; but that author appears to have been much offended with King, when, writing to Wood the Antiquary, he calls him *a moſt ignorant, ſilly knave.* But this reflection may perhaps be rather levelled at his works as an author, than as an engraver; for certainly many worſe artiſts than King, were contemporary with him. He publiſhed *the Vale Royal of Cheſhire,* illuſtrated with cuts, engraved from his own drawings. We have alſo many views of *churches, caſtles,* and a variety of other ſubjects, etched by him.

GEORGE KING.

Flouriſhed, 1740.

This was an engraver of no note, whoſe labours in general were confined to the ornamenting of books; and his engravings are chiefly copies from other prints. We have ſome portraits by him, but executed in a ſtyle, which did him no ſort of honour. Among others are the following: *Lady Falconberg,* falſely ſo named, copied from Simons's medal of Mrs. Mary Claypole, ſiſter to lady Falconberg; *Mrs. Thomas,* and *Richard Gwinnet.* To the laſt he ſigns his name *G. King,* and adds *ab originali ſculp.* By which I ſuppoſe, he means to inform us, that he drew it from the life. But his beſt works are ſome *emblematical prints,* repreſented in ſmall circles with ornamental borders.

JOHN KING.

Flouriſhed,

By this artiſt we have ſome plates for the art of *Defence,* &c.

PETER KINTS.

Flouriſhed,

An obſcure engraver on wood, but by no means deſtitute of merit. His engravings are imitations of ſlight ſketches with a pen, from a painter, whoſe monogrom is compoſed of an A. and an S. joined together. I have ſeen by this artiſt, among other ſubjects, *the meeting of the Virgin Mary and Elizabeth.* The heads of the figures are very well executed, and the extremities marked with great judgment. Sometimes he ſigns the initials P. K. only to his prints.

WILLIAM KIP.

Flouriſhed, 1603.

He was apparently a native of England, and engraved ſome *triumphal arches,* which are dated 1603.

JOHN KIP.

Born, Died, 1722.

This artiſt was a native of Amſterdam, and came over into England, ſome little time before the revolution. He was a man of no great abilities. His chief works are bird's-eye views of *palaces, and noblemen's ſeats,* in this kingdom, chiefly engraved from the drawings of Leonard Knyff; and ſome *architectal plates*; among which may be reckoned, as his beſt, a large view of *Greenwich hoſpital,* and two views, viz. *the outſide and inſide of the Daniſh church,* built by Cibber; large plates, length-ways. There is a plate of *birds,* from Barlow, by him, and ſome few portraits, particularly that of *Marcellus Malpighius,* in folio. He was nearly 70 years of age when he died, A. D. 1722, at his houſe in Long-Ditch, Weſtminſter, and left a daughter, who had been inſtructed in the art of painting.

EDWARD KIRKALL.

Flouriſhed, 1720.

Was the ſon of a Lockſmith, born at Sheffield in Yorkſhire, where, it ſeems, he learned the firſt rudiments of drawing. In order to improve himſelf he came to London, and for ſome time ſupported himſelf by engraving arms, ſtamp ornaments, and book prints. In 1725 he executed the plates for the new edition of *Inigo Jones's Stonehenge.* He afterwards became a ſtudent at the Academy for drawing the human figure, and diſcovered a new method of producing prints in chiaro-ſcuro, by a mixture of etching and mezzotinto, aſſiſted by blocks of wood. The outlines are boldly etched; the dark ſhadows are ſupplied by mezzotinto upon the ſame plate; and the middle tint is added by the wooden block; and there is reaſon to believe, that, in the hands of an able artiſt, ſomething of conſequence might be produced in this manner. But the abilities of Kirkall were by no means equal to the taſk. We have by him, ſeveral *views of ſhipping* of various ſizes, from Baſton and other maſters, in mezzotinto; alſo a ſet of ten *ſea-pieces,* large plates, length-ways, from Vandeveldt, which are uſually printed with blue ink,

ink, and have a very ſingular effect, by no means agreeable to my eye; *the cartoons* from Raphael in mezzotinto; ſome *landſcapes*, and alſo ſeveral *portraits*, executed not only with the point and graver, but alſo in mezzotinto; and a conſiderable number of prints in chiaro-ſcuro: of theſe I ſhall only mention the following, which I conſider as his beſt: *A holy family*, where Joſeph is leaning on a go-cart, from Raphael; a middling-ſized plate, length-ways, London, 1724. *The adoration of the ſhepherds*, a large print, length-ways, from Perin del Vaga. *St Jerom ſeated, looking at a crucifix*, a large upright print.

MICHAEL KIRMER. See under JENICHEN.

GEORGE KITCHEN.

Flouriſhed, 1750.

A modern Engliſh artiſt, who, if I miſtake not, was chiefly employed in engraving *maps and book ornaments*. We have however, ſeveral portraits by him; among others, *James Foſter*, D. D. *John Gill*, D. D. after Highmore, an octavo plate. Alſo the heads of *Muſtapha* and *Mahomet*, Turks belonging to George the Firſt.

KITTENSTEYN. See KILLENSTEYN.

JOSEPH SEBASTIAN KLAUBER.

Flouriſhed,

This artiſt, with JOHN SEBASTIAN KLAUBER, are mentioned by M. Heineken as natives of Germany, and engravers; but he has not ſpecified any of their works. The latter always adds the word, *Catholicus* to his name.

JOHN JAMES KLEINSCHMIDT.

Flouriſhed,

He was a native of Germany, and reſided at Augſburg, where he engraved the frontiſpiece, and ſeveral of the other plates, for a large folio volume, entitled, *Repreſentatio Belli ob Succeſſionem in Regno Hiſpanico*, which was publiſhed in that city. They are very indifferently executed, in a manner bearing ſome ſlight reſemblance to that of Girard Audran. The drawing of the human figure, where it occurs, is exceedingly defective. He alſo engraved ſome plates of *men on horſeback*, from G. P. Rugendas, as indifferently as thoſe mentioned above. He often omitted to ſign his name at full length, and ſubſtituted the initials in this manner, I. I. K. ſculp.

HANS, or JOHN KLIM.

Flouriſhed, 1600.

He was a native of Germany, and an engraver on wood. To him are attributed the prints marked with a monogram, compoſed of an H. and a K. joined

joined together, which were publiſhed at Wittemburg, 1590 and 1603. See this mark copied on the plate at the end of the volume. The ſame mark was uſed by an engraver on wood, much more ancient than Klim.

J. C. KLUPFFEL.

Flouriſhed,

A very indifferent engraver, apparently a native of Germany, by whom we have ſeveral of *the cries of Rome*, copied in miniature from the engravings of Villamena. They are neater than the originals, but very ſtiff and poorly drawn.

GEORGE KNAPTON.

Flouriſhed, 1760.

This artiſt reſided in London, where, conjointly with Arthur Pond, he engraved and publiſhed a ſet of prints from the drawings of the moſt celebrated painters. The work conſiſts of ninety-five plates, ſixty-eight of which were engraved by Pond, and twenty-ſeven by Knapton, which were chiefly landſcapes, after Guercino; and are copied very faithfully, in a manner which does great credit to the artiſt. He was alſo concerned in the publication of *the heads of illuſtrious perſons*, engraved by Houbraken, Vertue, &c. and in ſeveral other valuable works.

G. W. KNORR.

Flouriſhed, 1626.

This engraver was a native of Germany, and reſided apparently either at Altdorff or Nuremberg. His principal works were portraits and book plates, which he executed in a very indifferent manner. Part of the heads for a work in folio, entitled, *Icones Bibliopolarum et Typographorum*, publiſhed at Altdorff and Nuremberg, are by him.

JAQUES KOBEL.

Flouriſhed, 1520.

Kobel was a man of letters, ſays profeſſor Chriſt, and ſecretary at Openheim in Germany. He was well ſkilled in the mathematics, and in every other branch of the arts. To him are attributed, and with great reaſon, the engravings on wood, for a work entitled, Wapen des heyligen Romiſchen Reichs, they conſiſt entirely of ſingle figures of ſoldiers holding banners, with the arms of all the cities and provinces of the German empire. They are cut in a very ſpirited manner; and were apparently publiſhed by Jaques Kobel, whoſe name appears at the end of the preface. The initials I. K. are affixed to almoſt every one of theſe prints. There are alſo, according to profeſſor Chriſt, ſeveral other works written by Kobel, and publiſhed 1531, which are ornamented with figures engraved on wood, preciſely in the ſame ſtyle with thoſe of *Armorial* above mentioned; which circumſtance greatly ſtrengthens the ſuppoſition of both being executed by his own hand.

KOBERGER. See under KALDUNG.

KOCK. See COCK and COECK.

D. KOEDYCK.

Flouriſhed,

This artiſt was a native of Holland, and engraved in mezzotinto, after Metzu and other maſters. I ſhall only notice the portrait of *M. Meeſſcher*.

ANDRE KOHL

Flouriſhed, 1620.

This artiſt, according to profeſſor Chriſt, was a native of Nuremberg in Germany. He uſually marked his engravings with the initials of his names A. K. I have ſeen, with this mark, an ornamental frontiſpiece to a ſmall folio book of *Architecture*, on copper, in imitation of a wooden cut, reſembling a drawing with a pen, and executed in a very free, maſterly ſtyle, dated 1609.

KOLBENSCHLAG. See COLBENSCHLAG.

KONINCK. See CONINCK.

WILLIAM KONING.

Flouriſhed,

He was a printſeller at Amſterdam, but ſometimes amuſed himſelf with the point and the graver. His productions, wretched as they are, might perhaps anſwer his purpoſe; and had not his vanity prompted him to affix his name as the engraver, he might have eſcaped that cenſure to which he is now obnoxious. We have by him a ſet of ſixteen prints, repreſenting *the building, uſe and deſtruction of a ſhip*, middling-ſized plates, length-ways.

KOORNHERT. See CUERNHERT.

KRAFFT.

Flouriſhed, 1735.

A very indifferent engraver, by whom we have ſeveral portraits and book-plates, etched in a ſlight, taſteleſs ſtyle. I ſhall only mention the portrait of *Joannis Wiggers*, dated 1735.

JOHN ULRIC KRAUS, or KRAUSSEN.

Flouriſhed, 1710.

This ingenious artiſt was a native of Germany, and reſided at Augſburg. He imitated the ſtyle of Le Clerc, and even copied the Life of Chriſt by that

that artiſt. His engravings are exceedingly multifarious, and conſiſt chiefly of ſubjects from the Old and New Teſtament. He worked moſt commonly from his own deſigns, and uſually introduced a great multitude of ſmall figures into his compoſitions. But they are incorrectly drawn; and the attitudes are ſeldom graceful or well choſen. His back-grounds he generally enriched with great buildings, and a variety of architectal ornaments; and by a judicious diſpoſition of the light and ſhadow, often produced a pleaſing effect. He ſometimes omitted to ſign his name at length, and uſed a monogram, compoſed of an I. a V. and a K. See the plate at the end of the volume.

I ſhall mention by this artiſt,

The life of Chriſt, in folio, conſiſting of thirty plates, containing two compoſitions on each plate, printed and publiſhed at Augſburg, 1705.

The hiſtory of the Old and New Teſtament, in quarto, containing four ſmall ſubjects on each plate, and apparently deſigned to be bound in octavo, ſo as to have two ſubjects only on a leaf. The number of leaves would then amount to one hundred and eighty-eight; and they are ſo numbered.

Devices for the royal tapeſtries, repreſenting the four ſeaſons of the year. The four elements, and a variety of ornaments.

Jeanne Sibille Kusel, the daughter of Melchior Kuſel, and wife of Kraus, alſo engraved ſeveral ſmall plates of *landſcapes*, &c. which ſhe marked with the initials of her name in this manner, I. S. K.

CHARLES FREDERIC KRIEGER.

Flouriſhed,

This indifferent engraver, was a native of Germany, and he worked only for the bookſellers. Some of the heads for a book publiſhed at Nuremberg, containing the portrait of *men famous for their learning*, under the title of *Icones Virorum omnium Ordinum, Eruditione*, &c. are by him.

LOUIS KRUG.

Flouriſhed, 1516.

One of the ancient German maſters. He was a goldſmith and a painter at Nuremberg, and ſometimes amuſed himſelf with the graver; though his productions are by no means numerous. He ſeems to have formed his taſte upon the works of Lucas Jacobs of Leyden. Conſidering the early time in which he lived, he drew the human figure tolerably well; but great ſtiffneſs appears in his draperies; and the attitudes of his figures are ſeldom well choſen. It is the antiquity of his prints, that ſtamps the greateſt value upon them. He never ſigned his name at length, but uſed a very ſingular mark upon a tablet, namely, an L. and a K. with a ſmall pot or jug between them; and ſometimes he added the date 1516. See this mark copied on the plate at the end of the volume. The following engravings are by him, all from his own deſigns.

The nativity, a ſmall upright plate, dated 1516.

The

The adoration of the Magi, the ſame, and dated the ſame.

The Virgin ſeated under a tree, giving the breaſt to the infant Chriſt, a ſmall plate nearly ſquare.

An *ecce homo*, a ſmall upright plate.

The ſame ſubject, ſtill ſmaller.

St. John the Divine writing, with the Virgin appearing to him in the clouds: below the Devil is repreſented, emptying his ink-horn; a ſmall upright plate.

Two naked women holding a ſcull with an hour glaſs upon it, a ſmall upright plate.

A naked woman ſeated with her back towards the ſpectator, a city and mountain in the diſtance; a middling-ſized upright plate.

ANDRE LOUIS KRUGER.

Flouriſhed, 1760.

A modern German engraver, who reſided at Potſdam. He engraved ſeveral of the plates for the Dreſden Gallery, &c.

KULENBACH. See CULENBACH.

MATTHEW KUSEL, or KYSEL.

Flouriſhed, 1680.

He was, I believe, a native of Augſburgh in Germany. He was a deſigner, if not a painter, and alſo engraved. He worked chiefly, if not entirely with the graver; and his beſt prints poſſeſs a very conſiderable ſhare of merit. I ſhall only mention, *the Virgin and Child*, a middling-ſized upright plate, apparently from his own deſign; and the portrait of *Johannes Michael Dilherrus, Theol. Philoſ.* &c. from J. Ulricus Mayr; a large head in an octagon border, very finely finiſhed.

MELCHIOR KUSSEL, or KYSEL.

Flouriſhed, 1690.

This artiſt was brother to Mathew Kuſſel, mentioned in the preceding article. He reſided at Augſburg, where he engraved a prodigious number of plates. But his greateſt work is *the Iconographia* of William Baur, in folio, conſiſting of 146 prints of various ſizes, containing *the life, paſſion, and miracles of Chriſt*; alſo proſpects of the *ſea-ports*, views of *the palaces* and *gardens*, &c. which are worthy of obſervation in Italy. This work was publiſhed at Augſburg, A. D. 1682. There is ſomething very agreeable in the manner of this artiſt's engraving, eſpecially when he confined himſelf to ſubjects in which the figures are ſmall; for he drew very incorrectly, and in proportion as the figures increaſe in ſize, this defect appears more ſtriking. They are ſeldom well proportioned, the limbs eſpecially are heavy and badly marked. Baur was fond of ornamenting the back-grounds of his compoſitions, with ſuperb buildings, and variety of architectal ornaments, which Kuſſel has executed with much ſpirit; alſo the rocks and mountainous

diſtances have great merit; but the trees want freedom and lightneſs, neither is the foliage of them well determined. In all theſe compoſitions we have a prodigious multitude of figures introduced; but they are not managed with much art. The lights are diffuſed, and the eye is fatigued; this fault, however, certainly originated with the deſigner. I have alſo ſeen, engraved by Kuſſel,

The *ſcenes and decorations* for the opera of Paris and Helen, probably from his own deſigns.

The hiſtory of Ulyſſes, from Theodore Van Tulden, ſmaller than the originals, and dated 1705, with ſome *antique ſtatues*, executed entirely with the graver.

FRANCIS KYTE.

Flouriſhed, 1730.

He was an engraver in mezzotinto; but by no means a firſt-rate artiſt. Being convicted of a miſdemeanour in uttering a counterfeit bank note, in January 1725, he was ſentenced to ſtand in the pillory. From the time of his ſuffering this diſgrace, he dropped his real name, and ſubſtituted that of *Milvius*, which is Latin for the bird called a *kite*. There are two portraits of Mr. *Gay the poet*, from Aikman, to one of which his real name is affixed; to the other, the aſſumed one. He ſometimes painted for Faber; in the year 1743, he ſcraped the portrait of the *Rev. Mr. George Whitefield*, from a picture of his own; we have alſo by him, the portraits of *Dryden*, *Wycherley*, *Prior*, *Pope*, &c.

L.

A. VANDER LAAN.

Flouriſhed,

HE etched a ſet of *views* and *landſcapes*, drawn in Germany and in Italy by J. Glauber.

LABACCO. See ABACCO.

JOHN LADMIRAL.

Flouriſhed, 1620.

He was, ſays Baſan, a very ſkilful engraver in colours. He flouriſhed in the preſent century, and reſided in Holland, where he executed ſeveral *anatomical plates*, for the celebrated Ruiſch, &c.

PETER VAN LAER, called BAMBOCCIO.

Born, 1613. Died, 1673.

The name of Bamboccio was given to this celebrated painter, on account of the deformity of his perſon, for which nature made him ample amends in the gift of a moſt excellent and fertile genius. He was born at Laeren, near Narden in Holland. He reſided at Rome ſixteen years, where he purſued his ſtudies with great diligence. He excelled in painting converſations, landſcapes, cattle, and other ſubjects, taken from the lower kind of nature. With reſpect to his excellency as a painter, it is too well known to need any repetition here; and the great prices his pictures bear ſufficiently evidence the eſteem they are held in. He was drowned, as ſome ſay, by accidentally falling into a dyke, near the city of Haerlem; whilſt others affirm, that he threw himſelf in, on purpoſe to ſhorten his life, made miſerable by a ſevere aſthmatic diſorder, being then 60 years of age. We have etched by him, in a ſlight, but free and maſterly ſtyle, two ſets of *animals* and *rural ſubjects*; one conſiſting of eight, the other of ſix ſmall plates, lengthways. To ſome he ſigns his name "P. D. Laer, fec."

LEWIS LAGUERRE.

Flouriſhed, 1720.

This artiſt was an hiſtorical painter, and reſided a conſiderable time at London. We have etched by him a print, in which *Midas is repreſented as ſitting in judgment between Apollo and Pan.*

JOHN LAGUERRE.

Born, Died, 1748.

He was the ſon of Lewis Laguerre, mentioned in the former article. He received inſtructions in the art of painting from his father; and might have ſucceeded, if he had applied his mind to ſtudy; but being of an unſettled diſpoſition, he had recourſe to the ſtage, where he met with ſome applauſe. He was alſo employed by the managers of Covent Garden theatre to paint the ſcenes, and other decorations, which he performed with no ſmall degree of ſucceſs. However, by extravagance or misfortune, he appears to have out-run his income; and he died in indigent circumſtances, in the month of March 1748. We have etched by him a print, repreſenting *Falſtaff*, *Piſtol*, and *Doll Tearſheet*, with other theatrical characters, alluding to a quarrel between the players and the patentees. And a ſet of prints from the farce of *Hob in the Well*, which ſold exceedingly well. They are, however, very indifferently executed.

S. V. LAINISWEERDE, or LANSWERDE.

Flouriſhed, 1645.

This artiſt confined himſelf chiefly to the engraving of portraits; and ſome of his works poſſeſs a conſiderable degree of merit. They are executed in a ſtyle, bearing ſome ſlight reſemblance to that of Suyderhoef; but not equal to the works of that ſkilful engraver. I ſhall mention only the following: *Melinard Sebotan, Theol. Doct.* a ſmall upright oval plate, from J. V. Quylen. He ſometimes ſigns his name in this manner, *S. V. Laniſweerde ſculpſit ultrajecti*; and uſually adds the date.

GERARD LAIRESSE.

Born, 1640. Died, 1711.

This artiſt was born at Liege in Holland, A. D. 1640; and from his father Reinier Laireſſe he received the firſt principles of painting; but he improved himſelf in the art of deſign from the prints and drawings of Pietro Teſta, Nicolo Pouſſin, Barolet, and other maſters. His pictures are ſpoken of with great commendation; but we ſhall conſider him in this place as an engraver only. He etched a vaſt multitude of prints from his own deſigns, which demonſtrate, at once, the fertility of his genius, and his judgment in compoſing. His etchings poſſeſs great freedom. They are, generally ſpeaking, executed in a ſlight painter's ſtyle. The lights are broad and powerful; and the eye of the ſpectator is directed at once to the principal figures of the compoſition. But his outlines are not always correct, nor the extremities of his figures drawn with that preciſion, which we find in the works of Pietro Teſta. There is great dignity and grandeur in many of his compoſitions, diveſted of that heavineſs and inelegance, which too often appear in the works of the Dutch artiſts. The larger part of his deſigns were engraved by himſelf; the reſt were afterwards completed by Pool, Berge, Glauber, and other maſters. His works, as Baſan juſtly obſerves, are

are highly eſteemed by the connoiſſeurs, and exceedingly uſeful to all young artiſts. As they are by no means uncommon, it will be needleſs to ſpecify any of them. I ſhall only add, that the cyphers, which he often uſed, when he did not ſign his name at length, are copied upon the plate at the end of the volume. Sometimes he uſed the initials G. L. without being joined together in a cypher, which, however, is his moſt common method.

JOHN LALBRACK.

Flouriſhed,

I cannot clearly diſcover the meaning of Florent le Comte, with reſpect to this artiſt, and ſeveral others of the ſame claſs whom he mentions as famous for engraving of writing; whether he ſpeaks of their engraving of letters only, or the ornamental parts, with which the writings of that age was uſually adorned. I rather ſuſpect the latter, becauſe he has ranked John Sadeler, David Hopfer, and Jerom Wierix among them. This artiſt engraved a plate after Philip Limoſin, a writing-maſter.

GEORGE LALLEMAND.

Flouriſhed, 1620.

This artiſt, a native of France, according to Abbé Marolles, was born at Nancy. He was a painter; but of no great excellence. Papillon, ſpeaking from the information of his father, tells us, that he reſided at Paris, where he expended ſuch conſiderable ſums of money in conſtructing the preſſes, and other machines for printing engravings on wood in chiaro-ſcuro, as totally ruined him. He had made a great number of drawings to be engraved in that ſtyle; many of which he executed with his own hands; and when one ſees how indifferently they were done, his want of ſucceſs is not ſurpriſing. He was afterwards aſſiſted by Louis Buſinck, an excellent engraver on wood; and by him we have many very ſpirited prints, from the deſigns of Lallemand.

According to Papillon, there are alſo ſome etchings by Lallemand; but I do not recollect, that I have ever ſeen any of them.

L A M B.

Flouriſhed,

He engraved ſeveral portraits in mezzotinto; among others, that of *John James Scheuchzer.*

GEORGE LAMBERT.

Flouriſhed,

If I miſtake not, this artiſt was a landſcape painter. We have, however, coarſely etched by him, a middling-ſized, upright *landſcape with ruins*, and *three ſmall figures*, dedicated to Mr. James Robinſon of Wandſworth; it is but indifferently executed: the figures eſpecially are very incorrect.

P. S.

P. S. LAMBORN.

Flouriſhed, 1760.

He engraved ſome of the plates for Mr. Boydell's collection; alſo ſeveral portraits; among others, *Oliver Cromwell* from Cooper, *Samuel Johnſon ad vivam* and *truſty Dick Pendrell*, &c.

J. LAMSVELT.

Flouriſhed,

He was probably a native of Holland; at leaſt, he reſided at Amſterdam, where he engraved *the ſiege of Tournay, by the duke of Marlborough and prince Eugene*. Judging from the ſtyle of the engraving, one would conclude, that he was a diſciple of Romain de Hooghe, whoſe manner he has affected to imitate. I have ſeen alſo by him, a head of *Oliver Cromwell*, in an oval.

LUDOVIS LANA.

Flouriſhed, 1622.

This name is affixed to a ſmall upright plate, repreſenting *St. Sebaſtian*, etched in a ſlight, but maſterly ſtyle, from his own compoſition, and dated 1622.

FERDINAND LANDERER.

Flouriſhed,

This artiſt reſided at Vienna, and engraved ſeveral plates after Schmidt, in a ſtyle ſomething reſembling that of Rembrant.

AHASUERE DE LANFELD.

Flouriſhed,

An old engraver on wood, to whom the ſmall prints, marked with a ſingular monogram, compoſed of an A. a V. an E. or a U. and an L. are attributed. See this monogram copied on the plate at the end of the volume. The monogram of Londerſel has by ſome authors been alſo given to this maſter; but probably without foundation. See LONDERSEL.

PETER LANDRY.

Flouriſhed, 1665.

A French engraver, who was much employed for the bookſellers. We have a variety of *portraits* and *frontiſpieces* by him, executed entirely with the graver, in a ſtiff, heavy ſtyle; alſo ſome prints after Teſtelin and other maſters. Among his beſt portraits, may be reckoned the following: *Euſtachius de la Salle*, a middling-ſized upright oval plate, from C. le Febere, dated 1661. *Ant. Godeau, an eccleſiaſtic*, from Ardiſſon; and *Francois Leſcuyer, Conſ. Reg.* &c.

JOHN

JOHN LANFRANC.

Born, 1581. Died, 1647.

This great artiſt was born at Parma. He was firſt the diſciple of Agoſtino Carracci; but after the death of this maſter he went to Rome, to ſtudy under Annibale Carracci the brother of Agoſtino. The ſuperiority of his genius ſoon diſcovered itſelf; and he was employed in ſeveral very great undertakings. He chiefly excelled in grand compoſitions, and painted large figures with ſurpriſing ſucceſs. He never attained to that correctneſs, which is conſtantly diſcovered in the works of the Carraccii; and it is remarked, that he attended leſs to this particular, after the death of his maſter Annibale, than while he was living. The honour of knighthood was conferred upon him by Pope Urban VIII. as a reward for the ſatisfaction he had given to that pontiff, by a picture, which he painted by his command, for the church of St. Peter, repreſenting that ſaint attempting to walk upon the water to meet our Saviour. He died 1647, aged 66. We have ſeveral etchings by his hand; but they are very ſlight, haſty productions. They manifeſt, however, the hand of the maſter: and are as follows:

The triumph of a Roman emperor, a large plate, length-ways, from a compoſition of his own.

An emperor haranguing his ſoldiers, the ſame.

Part of the plates from the pictures in the Vatican, by Raphael, commonly known by the name of *Raphael's Bible*. The reſt were executed by Siſto Badalocchio. Lanfranc ſeldom ſigned his name at length; but ſubſtituted the initials thus: G. L°. F. or thus: *Giovanni* L°. F. for *Giovanni Lanfranco fecit*.

MAURITIUS LANG.

Flouriſhed, 1670.

This artiſt was a native of Germany. He reſided at Vienna, and was chiefly, if not entirely, employed by the bookſellers. He worked with the graver only; but in a very ſtiff and taſteleſs ſtyle. *Portraits* conſtitute the chief and beſt part of his works. Several of thoſe in *Priorato's Hiſtory of the emperor Leopold*, are by him. He alſo engraved a variety of frontiſpieces, and other book-plates, which, however, are not worthy of any particular ſpecification.

T. LANGLEY.

Flouriſhed,

By him we have ſome plates of antiquities, very poorly executed. He was apparently a native of England; and ſeveral of his engravings were publiſhed at London.

JOHN LANGLOIS.

Flouriſhed, 1680.

This artiſt was a native of France. He reſided a conſiderable time at Rome,

Rome, and was a member of the French Academy in that city. He alſo engraved a number of plates at Vienna, and figures from the antique ſtatues in an anatomical ſtyle, &c. The following are by him:

Chriſt healing the man ſick of the palſy, a large plate, length-ways, from Bon de Boullogne.

St. Luke painting the Virgin and Child, a ſmall upright plate, from Raphael.

The martyrdom of St Stephen, a large upright plate, from Pietro de Cortona.

The martyrdom of St. Paul, a large plate, length-ways, from Bon de Boullogne.

Alſo ſeveral portraits; and amongſt them, that of Mr. *John Law*, a half-ſheet print.

FRANCOIS LANGOT.

Flouriſhed,

This artiſt was a native of France, born at Melun. We have a conſiderable number of engravings by him, chiefly copies from the prints of other maſters, which often bear a great reſemblance to the originals. They are from Cornelius Bloemart, Rubens, Huret, &c.

M. F. LANGREMUS.

Flouriſhed, 1649.

An obſcure artiſt of no note, who engraved *portraits*, *frontiſpieces*, and other *ornaments* for books, &c. in a very indifferent ſtyle.

NICHOLAS LANIER.

Flouriſhed,

He was, ſays Baſan, in the ſervice of Charles the Firſt, in the quality of a muſician; and, having a great love for the fine arts, made a conſiderable collection of drawings, which he cauſed to be engraved; and etched ſeveral of them himſelf.

LANSWERDE. See LAINESWERDE.

N. LAPI.

Flouriſhed, 1760.

He was a native of Italy, and engraved ſeveral of the plates for the *Muſeo Fiorentino*, publiſhed at Florence.

ANTOINETTE LARCHER.

Flouriſhed, 1725.

This ingenious lady was a native of France. We have ſeveral engravings by her hand. I ſhall only mention a ſmall upright plate, repreſenting

Judith ſtanding upon the head of Holofernes, from Raphael, etched in a ſlight ſtyle, and finiſhed with the graver. Her name is ſigned *Toinette Larcher*.

N. DE LARMESSIN.

Flouriſhed, 1660.

This artiſt was certainly a native of France. He worked entirely with the graver, and ſeems chiefly to have confined himſelf to portraits; ſome of which he has executed in a very pleaſing ſtyle. I ſhall mention only the following: *Maximilian Henry, archbiſhop of Cologne*, in folio; alſo *Balthaſar Moretus*, *Paul Manutius*, *Larentius Coſter*, and *John Guttenberg*, for a Hiſtory of Printing; the laſt is engraved with ſingle ſtrokes, without any hatching, in the manner uſually adopted by Claude Mellan. See the monogram, which he often uſed, compoſed of an N. a D. and an L. on the plate at the end of the volume. He ſometimes ſigned the initials N. L. only, or N. L. F. the F. as uſual, ſtanding for *fecit*.

NICOLAS DE LARMESSIN.

Flouriſhed, 1730.

This artiſt was a native of France, and probably of the ſame family with N. de Larmeſſin, mentioned in the preceding article. He was an engraver of ſome note, and frequently united the point with the graver in the execution of his works. His figures, thoſe eſpecially which are performed with the graver only, are cold and ſilvery; his outlines are often incorrect, and the extremities of his figures very indifferently marked. His prints, in general, may be conſidered as the production rather of labour than of taſte or genius. I ſhall mention the following engravings only:

The viſion of Ezekiel, a middling-ſized upright plate, from Raphael.

A holy family, the ſame, from the ſame painter.

The Virgin holding the infant Jeſus, a ſmall upright plate, the ſame.

St. John the Evangeliſt, a middling-ſized upright plate, the ſame. Theſe four prints, with ſeveral others by him, are in the collection commonly known by the name of the *Crozat Cabinet*.

The portrait of *Louis* XV. *king of France*, both on horſeback and on foot, middling-ſized upright plates, from John Baptiſt Vanloo.

The portrait of the queen of France, a whole length, the ſame from the ſame.

A ſet of ſmall upright prints for *the Fables of La Fontaine*, from Lancret, Boucher, and other maſters.

He engraved alſo from Watteau, Pierre, Le Moine, &c.

MICHAEL LASNE.

Born, 1595. Died, 1667.

This artiſt was born at Caen in Normandy; but he reſided chiefly at Paris, where he died in 1667, aged 72. He was a man of ability, and worked

entirely with the graver, which he handled with much facility; and affected a bold, open ſtyle, greatly reſembling that of Villamena; but a dryneſs and want of taſte are frequently to be diſcovered in his works; and his outlines of the naked parts of the human figure, the extremities eſpecially, are often incorrect and heavy. When he did not ſign his name at length, he ſubſtituted a monogram, compoſed of an M. and an L. joined together, in the manner expreſſed upon the plate at the end of the volume. The following prints may be reckoned among his moſt eſteemed performances.

The viſitation of the Virgin, a middling-ſized upright plate; from Lodovico Carracci.

The Silence, ſo called becauſe it repreſents the infant Chriſt ſleeeping, and the Virgin holding up her finger to St. John, who is approaching the infant, from Annibale Carracci, a middling-ſized plate, length-ways. This has been engraved by ſeveral other maſters, and lately by Mr. Bartolozzi.

A holy family, from Rubens, a ſmall upright plate.

A dead Chriſt, extended upon a ſtone, and Mary Magdalen ſeated by him; a large plate, length-ways, ſaid to be engraved from a deſign of his own: it is dedicated to Louis XIII.

Chriſt in glory, with St. Peter and St. Paul, a middling-ſized upright plate, from Paolo Veroneſe.

St. Francis d'Aſſiſe receiving the infant Chriſt from the Virgin Mary, a middling-ſized upright plate from Rubens. This is executed in a very neat ſtyle, and much unlike the uſual engravings of this artiſt.

The ſame ſubject, in which Francis de Paul is introduced inſtead of the former St. Francis, and otherwiſe differently treated, from the ſame painter.

A conſiderable number of *portraits* of all ſizes, many of which are greatly eſteemed; among others, that of *Louis* XIII. *on horſeback*, the back-ground of which was engraved by Callot.

He alſo engraved a great variety of other ſubjects from his own compoſitions, and from Titian, Paolo Veroneſe, Spagnoletto, Caſtiglione, Champagne, Vouet, La Hire, Mignard, and other maſters.

NICOLAS LASSAEUS.

Flouriſhed,

By this ingenious artiſt, according to profeſſor Chriſt, we have ſeveral engravings on copper; among others, the portrait of *Boiſſard*, exceedingly well executed. His prints are uſually ſigned with the initials of the names only, as N. L. or N. L. F.

NICOLAS LASTMAN.

Flouriſhed, 1620.

He was the ſon of Peter Laſtman, a painter of Haerlem, and flouriſhed ſoon after the commencement of the ſeventeenth century. His engravings are uſually very neat; but they want both taſte and correctneſs of outline. We have by him,

Chriſt praying in the garden, a middling-ſized upright plate, from his father, Peter Laſtman.

St.

St. Peter delivered from the priſon, the ſame, from John Pinas. Theſe two prints are companions to each other.

The martyrdom of St. Peter, a ſmall upright plate, from Guido.

The portrait of C. Van Mander, copied from a print by J. Saenredam; and part of the plate for Thibault's *Academie de L'eſpée*, publiſhed 1628. To theſe he ſigns his name, "Nicolas Laſtman Amſtel." for Amſterdam; at which city he probably reſided.

J. DE LATER.

Flouriſhed, 1720.

A very indifferent engraver, who apparently reſided at Amſterdam; at leaſt, he engraved ſome large folio *Bible-plates*, from the deſigns of Picart and others, publiſhed in that city, A. D. 1720. He is alſo ſaid to have executed ſeveral portraits in mezzotinto; among others, that of *William the Third, king of England*, with his hat on.

STEPHEN DE LAULNE, or LOSNE.

Flouriſhed, 1570.

This ingenious artiſt was a native of Orleans, and flouriſhed in the ſixteenth century. His engravings are exceedingly numerous, and he may be claſſed among the little maſters; for they are, in general, very ſmall. He copied ſeveral of the prints of Mark Antonio, with ſucceſs; but the far greater part of his plates are executed from his own deſigns. He worked with the graver only, in a ſlight, but neat ſtyle. Laulne poſſeſſed great fertility of invention; and his compoſitions abound with excellent figures; but his drawing is not always correct. His figures are uſually too tall; and, from want of a judicious management of the light and ſhadow, his prints, in general, are deſtitute of effect. In other reſpects, they poſſeſs great merit. He ſeldom, or, I believe, never affixed the name of Laulne to his engravings, but moſt frequently marked them with the initial of his baptiſmal name only; as, S. or S. F. or S. *fecit*; and at other times, *Stephanus*, or *Stephanus fecit*. I ſhall mention the following prints only by this maſter; for his works are by no means uncommon.

The brazen ſerpent, a middling-ſized plate, length-ways, from John Couſſin. This is one of his largeſt engravings.

David and Goliah. The maſſacre of the innocents. The martyrdom of St. Feliciter. The rape of Helen. Several *antique friezes*, &c. copied in ſmall from the prints of Marc Antonio Raimondi.

A great number of ſubjects from his own compoſitions, in circles, ovals, and other forms, for *the Hiſtory of the Bible, the months, the ſeaſons, Ovid's Metamorphoſes*, &c. and a variety of *ornaments* of all kinds.

NICOLAS DE LAUNAY.

Flouriſhed, 1760.

A modern French engraver, who reſided at Paris, at the time Baſan publiſhed his Dictionary. We have by his hand,

A Leda, a ſmall oval plate, and its companion *Endymion*, after Pierre.

Several vignettes for *Ovid's Metamorphoſes*, and ſome *portraits*.

ANDREW LAURENT.

Flouriſhed, 1750.

This artiſt, who, Baſan informs us, was a native of England, reſided at Paris, where he engraved a conſiderable number of plates; particularly the *Gallery at Verſailles*, after the deſigns of Cochin. *Saul conſulting the Witch of Endor*, a middling-ſized upright plate, after Salvator Roſa. *A converſation*, from Teniers, a middling-ſized plate, length-ways, &c. His engravings, though uſually very ſlight, are by no means deſtitute of merit.

C. LAURENTIO.

Flouriſhed, 1660.

A very indifferent engraver, who worked chiefly, if not entirely, for the Bookſellers. Several of the portraits, in *Priorata's Hiſtory of the Emperor Leopold*, are by his hand.

LAURET.

Flouriſhed,

An obſcure artiſt, mentioned by Florent le Comte, who informs us, that he engraved ſome deſigns for *gardening*, &c.

GIACOMO LAURI.

Flouriſhed, 1610.

This artiſt was a native of Rome. He publiſhed, A. D. 1612, a ſet of middling-ſized plates, length-ways, entitled *Antiquæ Urbis, Splendor*, &c. conſiſting of views of all the ancient buildings, &c. at Rome. They are executed by himſelf with the graver only, in a very ſlight and taſteleſs ſtyle. The whole ſet conſiſts of one hundred and ſixty-ſix prints.

MARCELLUS LAURON, or LAROON.

Born, 1653. Died, 1705.

This artiſt was born at the Hague, and inſtructed in the firſt principles of painting by his father, with whom he came into England, and reſided in London, where he made great improvement in the art, and was employed by Sir Godfrey Kneller. He excelled in copying the ſeveral ſtyles of the great maſters, and painted chiefly converſations, hiſtorical ſubjects, and portraits. We have ſome ſlight, ſpirited etchings by this maſter,

of

of *Dutch peaſants*, and other low ſubjects, in a ſtyle ſomething reſembling that of Oſtade. He often uſed a monogram compoſed of an M. and an L. joined together, in the manner expreſſed upon the plate at the end of the volume.

HANS, or JOHN LAUTENSACK.

Flouriſhed, 1530.

This engraver imitated the ſtyle of Sebald Beham; but was far inferior to that artiſt in point of merit. He ſigned his plates with the initials H. L. which he frequently placed upon a tablet; and ſometimes added a graver, or an inſtrument ſomething reſembling it, and the date. I ſhall mention the following prints only by this artiſt: *A boy holding a flag*, a ſmall upright plate. *The martyrdom of St. Catherine*, a ſmall circular plate. *An ornamental plate*, with two boys breaking open a pod, and taking the ſeed from it; a ſmall upright print. *A boy ſtanding upon a globe*, with a bow in his hand. At the bottom is a repreſentation of the Deluge, with many little figures, a ſmall upright plate. *The beheading of John the Baptiſt*, a very ſmall circle, &c. He is alſo ſaid to have engraved upon wood.

HENRY LAUTENSACK.

Flouriſhed, 1550.

This artiſt was the ſon of Hans, or John Lautenſack, mentioned in the preceding article. We have ſeveral dark, incorrect etchings by him. His landſcapes are not without merit; but when he introduced figures into his compoſitions, he did not ſucceed ſo well. He marked his plates with a monogram, compoſed of an H. an S. and an L. in the manner expreſſed upon the plate at the end of the volume. The following are by this maſter.

The flight into Egypt, a ſmall upright plate, dated 1559. *Chriſt healing the blind beggar by the way ſide*, the ſame. *A landſcape*, a ſmall upright plate, dated 1551. *Another landſcape*, into which is introduced ſome figures unloading a cart, dated 1559.

LAUW, or LAW.

Flouriſhed,

He was, according to Baſan, an Engliſh engraver; and by him we have ſeveral mezzotintos, after Teniers and other maſters.

NICOLAS LAUWERS.

Flouriſhed, 1655.

This artiſt was a native of Flanders, and probably ſtudied under Paul Pontius, whoſe ſtyle of engraving he frequently imitated. He poſſeſſed a conſiderable ſhare of merit; but was by no means equal to that great maſter, either in the excellency of the handling of the graver, or knowledge of drawing. He engraved from ſeveral painters; but his beſt works are from the pictures of Rubens. Among others, are the following:

The

The adoration of the wiſe men, a large upright plate, from Rubens.

Chriſt before Pilate, a large upright plate, from the ſame. In the latter impreſſions, the name of Bolſwert is ſubſtituted for that of Lauwers, who perhaps had ſome hand in the execution of this plate.

A deſcent from the croſs, a middling-ſized upright plate, from the ſame.

The triumph of the new law, a very large print, length-ways, on two plates from the ſame.

St. Cecilia, from Gerard Seghers, a middling-ſized plate, length-ways. Alſo ſeveral *portraits* from Rubens and other maſters.

CONRAD LAUWERS.

Flouriſhed, 1660.

This artiſt was brother to Nicolas Lauwers, mentioned in the preceding article. He worked with the graver only, in a manner much reſembling that of his brother; but, I think, he never equalled him in point of merit. We have by him.

Elijah in the deſert, with an angel bringing him food, a large upright plate, from Rubens.

Bacchus and Philemon entertaining Jupiter and Mercury, a large plate, length-ways, from Jaques Jordaens.

Alſo ſeveral portraits; among others, *Mar. Amb. Capello*, from Diepenbeck, and *Ant. Vigier*, Jeſuit, from Coſſiers.

WILLIAM LEADER.

Flouriſhed,

An Engliſh engraver in mezzotinto, by whom we have a print repreſenting *Sampſon in the priſon*, a ſmall upright plate, from Rembrant.

HANS, or JOHN LEDERER.

Flouriſhed,

An artiſt mentioned by profeſſor Chriſt, to whom is attributed ſome of the engravings marked with a monogram, compoſed of an H. and an L. joined together, in the manner expreſſed upon the plate at the end of the volume.

JAQUES LEDERLIN.

Flouriſhed, 1590.

He was a native of Tubingen in Germany, and an engraver on wood. The portraits of *the profeſſors of the Univerſity in that city*, were executed by him, and publiſhed, 1596, by Erhard Zell. There are engravings on wood alſo by this maſter, dated 1590. His monogram, for he did not write his name at length, is compoſed of an I. and an L. with a ſmall heart between them, ſurmounted by an F. with the date uſually added at the bottom. See the plate at the end of the volume.

CHRIS-

CHRISTOPHER LEDERSBASCH.

Flouriſhed,

By this artiſt we have ſome ſlight, incorrect etchings; and among them, one, repreſenting *Samuel preſented in the Temple*, from Romanelli, a large upright plate, arched at the top.

ANTONIUS VAN LEEST.

Flouriſhed,

An engraver on wood of ſome merit, by whom we have *the four Evangeliſts*, which, Papillon informs us, are exceedingly well executed. They are large prints, length-ways.

ROBERT LEETH.

Flouriſhed, 1560.

He was a native of England, and, in conjunction with Anthony Jenkenſon, is commended by Ortelius, as ſkilful in taking the plot of a country. He was, therefore, we may ſuppoſe, an *engraver of maps*.

WILLIAM DE LEEUW.

Flouriſhed, 1660.

He was a native of Flanders, and the diſciple of Soutman, whoſe manner of engraving, or rather etching, he imitated; but his prints are by no means equal to thoſe of his maſter. He drew very incorrectly; and by neglecting to harmonize the ſhadows with the lights, ſeveral of his beſt prints have a harſh, unpleaſing effect. The following are reckoned among his moſt eſtimable works:

Lot with his two daughters, from Rubens; a middling-ſized plate, length-ways. The firſt impreſſions are before the addreſs of Dankertz was added.

Daniel in the lion's den, a large plate, length-ways, from the ſame. The firſt impreſſions of this plate are alſo before the name of Dankertz was added.

Four large plates of *huntings*, from the ſame maſter. Theſe were alſo engraved by Soutman.

David playing on the harp before Saul, a ſmall upright plate.

He alſo engraved from J. Lievins and other maſters. He uſually wrote his name with the W. and L. joined together, and a ſmall O. upon the ſtroke of the L. See the plate at the end of the volume.

THOMAS DE LEEUW.

Flouriſhed, 1690.

This artiſt reſided at Paris, according to profeſſor Chriſt, where he engraved ſeveral plates, which he marked with theſe initials, T. d. l.

J. De Leeuw is a name affixed to the head of *Cowley the poet*, engraved

for the edition of his works in octavo, publiſhed 1700. Perhaps the I. ſhould be a T. the miſtake might be eaſily made.

LE FEBURE. See FEBURE.

GODEFROY LEIGEL.

Flouriſhed, 1526.

This maſter, ſays Papillon, who was a native of Switzerland, engraved a ſet of figures for the *Sacred Hiſtory*, which he marked with a monogram, compoſed of a G. and an L. joined together upon a ſmall tablet; to which he often added the date.

LOUIS LEMPEREUR.

Flouriſhed, 1760.

A modern French engraver, by whom we have ſeveral excellent prints, which prove him to have been a man of genius and ability; among others,

A converſation, from Rubens, a large plate, length-ways. P. Clouet and Chriſtopher Jegher engraved the ſame ſubject.

Aurora and Tithonus, from Pierre, and its companion, *a drunken Silenus*, from Carlo Vanloo; two middling-ſized plates, length-ways.

The female bathers, a middling-ſized upright plate, from C. Vanloo.

CATHERINE ELISABETH COUSINET, the wife of this artiſt, alſo engraved. See COUSINET.

JOHN DENIS LEMPEREUR.

Flouriſhed,

He was a city officer in Paris, and a lover of the arts. He etched ſeveral prints from Pietro de Cortona, Caſtiglione, Van Dyck, and other maſters.

JOHN BAPTIST LEMPEREUR, brother to John Denis Lempereur, was alſo a lover of the arts, and etched a ſmall number of plates; among them *the angel announcing to the ſhepherds the birth of Chriſt*; a middling-ſized upright plate, after Boucher. *The maſſacre of the innocents*, a middling-ſized plate, length-ways, from Pierre; and ſeveral *landſcapes* from his own deſigns.

LENOZ.

Flouriſhed,

A name affixed to a ſmall upright plate, on which is repreſented *a figure digging*, very neatly engraved, and well proportioned.

JOHN LENFANT.

Born, Died, 1647.

He was born at Abbeville in Picardie; but he reſided principally at Paris, where

where he died 1647. He was the diſciple of Claude Mellan, whoſe ſtyle he uſually imitated, but he fell greatly ſhort of his maſter, in point of ability as an artiſt. The larger part of his engravings were performed with ſingle ſtrokes, without any croſs ſtrokes laid upon them. They are neatly executed with the graver only; but in a cold, taſteleſs ſtyle. We have a great number of plates by him, particularly portraits; among which are *the comte de Brienne*, a ſmall upright plate, from Le Brun. *Jacobus de Sovvre in Gallia Princeps*, a middling-ſized upright plate, half figure, from Mignard; alſo *Renatus de Marillac*, engraved from a deſign of his own, taken from the life. And a variety of other ſubjects, from Annibale Carracci, Guido, Loir, Nanteuil, Lefebure, &c.

HANS, or JOHN LENCKER.

Flouriſhed,

An ancient engraver, to whom ſeveral of the prints, marked with an H. and an L. joined together are attributed. But none of theſe engravings are ſpecified by the authors who mention them.

BERNARD LENS, the ELDER.

Born, 1659. Died, 1725.

He was the ſon of Bernard Lens, a painter, who died in London, A. D. 1708. He was a mezzotinto ſcraper, and a drawing maſter; and we have ſome few etchings by his hand. He was alſo employed to make drawings for Sturt and other engravers. He died A. D. 1725, aged 66. He ſcraped in mezzotinto *the judgment of Paris*, from Sir Peter Lely; a conſiderable number of *portraits*, *hiſtorical ſubjects*, and *landſcapes*; and ſeveral *views*, *flower-pieces*, &c. They are executed in a ſtyle, however, that does him no great honour. He made alſo ſeveral drawings in Indian ink, of *views in England*.

BERNARD LENS, the YOUNGER.

Flouriſhed, 1710.

This artiſt was the ſon of Bernard Lens, mentioned in the preceding article. He was drawing-maſter to the late duke of Cumberland, and the princeſſes Mary and Louiſa. He excelled principally in making drawings in water colours, which he performed in a moſt admirable manner, from the pictures of Rubens and Van Dyck. It is remarked to the honour of Lens, that he added to the character of an excellent artiſt, that of a good man. He died ſome years ſince, at Knight's-bridge, where he had retired after ſelling his collection. We have three or four little books of *landſcapes* etched by him, and ſome few *portraits*, &c.

JOHN FRANCIS LEONART, or LEONARD.

Flouriſhed, 1670.

This artiſt was a native of Bruſſels, or at leaſt he reſided there, and alſo

at Nuremberg. Portraits, for books form the chief part of his works, which he executed with the graver, and in mezzotinto; but his prints in both manners are exceedingly indifferent. Some of his engraved plates are to be found in *the Hiſtory of the Emperor Leopold*, by Galezze Gualda, publiſhed at Vienna, 1674; and in mezzotinto we have ſeveral by him from Van Dyck, and other maſters.

HENRY LEONARD.

Flouriſhed, 1670.

Leonard was a very indifferent engraver. He reſided at Venice, where he executed ſeveral portraits for *the Hiſtory of the Emperor Leopold*, publiſhed at Venice, 1674. He uſually ſigned his name, *Leonardus*, in order to make a diſtinction between his works, and thoſe of John Francis Leonart, mentioned in the preceding article; for both of them at times engraved for the ſame publications.

FRANCESCO LEONCINI.

Flouriſhed,

This name is affixed to a ſlight, incorrect etching in the painter's ſtyle, bearing ſome reſemblance to that of Baptiſta Franco. It is a ſmall upright plate, and repreſents *the flight into Egypt*. Three boys are depicted, ſleeping in the fore-ground, emblematical perhaps of the innocents which were ſlain; and St John appears kneeling towards the right hand. He ſigns his name, "Franceſco Leoncini de St. Geminiano F. et inventor."

LEON DAVEN. See DAVEN.

G. LEONE.

Flouriſhed, 1690.

An Italian painter; but, I preſume, of no great note. He flouriſhed towards the concluſion of the laſt century. We have, etched from his own deſigns, two ſets of *animals*, which are executed in a ſpirited manner.

OTTAVIO LEONI.

Flouriſhed, 1620.

This artiſt was a native of Rome; and, under the inſtruction of his father, he attained to ſome degree of excellence as a painter. We have by his hand a ſet of *portraits of the painters*, engraved on ſmall upright plates, in a very ſingular manner. The hair and draperies are executed with ſtrokes, and the faces with round dots; the dark parts of the eyes and ſharp ſhadows being aſſiſted with ſtrokes, which are managed in a ſkilful manner, and produce a very pleaſing effect. Theſe heads are finely drawn; and ſome of them finiſhed in a much higher ſtyle, than is uſual with painters, when they take up the point or the graver. This ſet of prints was publiſhed at Rome in 1624.

BERNARD LEPICIE.

Flouriſhed, 1730.

This artiſt was a native of France, and probably inſtructed in the art of engraving by John Audran, whoſe ſtyle he imitated, and ſometimes with no ſmall degree of ſucceſs. He did not draw very correctly, yet his beſt prints are by no means deſtitute of merit. He was invited into England, I believe by Du Boſc. It is certain, however, that he aſſiſted that engraver in the execution of the *Cartoons*, upon a ſmaller ſcale than thoſe of Dorigny, for the bookſellers; but theſe are by no means favourable ſpecimens of this artiſt's abilities. Some few of his plates are executed almoſt entirely with the graver; but in a cold and ſilvery ſtyle. How long he reſided in London, I do not know; neither have we any account where he died. The following engravings are by him:

The circumciſion of Chriſt, from Julio Romano.

Jupiter and Juno, the ſame, from the ſame.

Jupiter and Io, the ſame.

St. John preaching in the wilderneſs, after Bacchiche. All theſe plates were engraved for the collection of prints known by the name of the Crozat Cabinet.

Town love, and its companion, *the village love*; two middling-ſized oval plates, from Charles Coypel.

Alſo ſeveral portraits; among others, that of *Charles the Firſt of England*, with his child, repreſented as in priſon.

Renee Elisabeth Marlie, the widow of Lepicie, engraved

The Flemiſh cook, a middling-ſized upright plate, from Teniers; and ſeveral other prints, from Chardin and other maſters.

J. M. LERCH.

Flouriſhed, 1670.

He reſided at Vienna, where, conjointly with Hoffman, he engraved and publiſhed *the ſiege of Brandenburg*; a large three-ſheet print, from Nypoort. It is badly etched, in a ſlight, coarſe ſtyle, without effect. Several portraits for *Priorata's Hiſtory of the Emperor Leopold*, are by this engraver; but they are very indifferently executed.

DE LERPINIERE.

Born, Died, 1785.

This artiſt was a landſcape painter, who reſided at Walcot Place, Lambeth, where he died. We have two large *landſcapes with ruins*, coarſely engraved by him from the deſigns of John Taylor, Eſq.

HENRY DE LETH.

Flouriſhed,

He reſided at Amſterdam, where he engraved and publiſhed one hundred *views of Kennemland*, which are very indifferently executed.

THOMAS DE LEU.

Flouriſhed, 1580.

This artiſt was a native of France. He worked entirely with the graver, in a very neat, clear ſtyle, much reſembling that of the Wierix's. Had he poſſeſſed as much taſte, as he did ſkill in the management of the mechanical part of his plates, he might doubtleſs have been ranked among the firſt maſters in the art of engraving; but there is a ſtiffneſs in his works, which, joined to a want of correctneſs in the outlines, leſſens their value. However, they ſtill poſſeſs great merit, his portraits eſpecially, of which he engraved a prodigious number.

I ſhall mention by this artiſt, only, an *ecce homo*, with angels bearing the ſymbols of the paſſion. *The twelve Sibyl's*, from his own deſigns, and *Juſtice rewarding the labours of the huſbandman*, from Frederic Zuccaro.

Among his portraits, I think that of *M. Nicolas de Neufville* is a fine ſpecimen of his ability.

J. LEUPENICIE.

Flouriſhed, 1677.

By this artiſt we have ſome ſlight etchings, retouched with the graver. They appear to be the works of a painter; but they do not bear the marks of a ſuperior genius. They are middling-ſized plates, length-ways, and repreſent *various views in Holland*, and are dated 1677.

LUCAS of LEYDEN. See JACOBS.

LEYSEBETTEN. See LISEBETTEN.

HUMPHRY LHUYD.

Flouriſhed, 1570.

This artiſt, who was probably a native of Wales, engraved *a map of Denbighſhire* for Abraham Ortelius's *Theatrum Orbis Terrarum*, printed at Cologn, A. D. 1572.

MATTHEW LIART.

Flouriſhed, 1770.

He was a native of England, and reſided at London; but never arrived at any ſuperior degree of excellence in the art of engraving. He was a ſtudent in the Royal Academy, and died ſome few years ſince. We have by him *the ſacrifice of Abraham*, from Andrea Sacchi, a middling-ſized plate, length-ways; and *the death of Adonis*, from a picture by Mr. Weſt, the ſame.

GEORGE LIBERAL.

Flouriſhed, 1565.

An ancient painter, and engraver on wood. This artiſt, in conjunction with M. Wolfgang Miererpeck, deſigned and engraved on wood the large *plants and animals*, for *the Commentaries of Matthiolus upon Dioſcorides*. The only

only account we have of Liberal is from Matthiolus, who calls him *Homo Artis pingendi peretiſſimus.*

GIULIO LICINIO, called PORDENONE.

Born, 1520. Died, 1570.

This artiſt was born at Venice, and was called Pordenone, from his uncle Giovanni Antonio Licinis, who was a native of that place. Giulio excelled in hiſtorical painting; and imitated his uncle's mode of colouring with much exactneſs. He alſo made ſeveral etchings from his uncle's deſigns.

G. ANTONIO LICINIS, is alſo ſaid to have etched ſome few prints, which are marked A. L. P. I.

HANS, or JOHN LIEFRINCK.

Flouriſhed, 1631.

One of thoſe maſters who are diſtinguiſhed by the name of *little maſters*, on account of the diminutiveneſs of their works. Liefrinck, I believe, publiſhed many prints, engraved by other maſters, which have been falſely attributed to him; thoſe in particular marked with a monogram, compoſed of an H. with a C. upon the croſs bar of the H. If theſe prints were engraved by him, the monogram muſt ſtand for the name of the inventor. He certainly did engrave himſelf, and worked with the graver only; but his prints have no particular merit to recommend them. We have by him a ſet of twelve ſmall plates, length-ways, repreſenting *birds of various kinds.* Alſo ſeveral plates of *ornaments*, and other trifling ſubjects. Some engravings, marked with the letters H. L. are alſo attributed to him.

JAN, or JOHN LIEVENS.

Born, 1607. Died,

This celebrated artiſt was a native of Leyden. He diſcovered an early inclination for the arts, and was the diſciple firſt of Joris van Schooten, and afterwards of Peter Laſtman. He excelled principally in painting of portraits; but he alſo executed ſeveral hiſtorical ſubjects with great ſucceſs. He came over into England, where he reſided three years, and painted the portraits of *Charles the Firſt, the queen, the prince of Wales*, and ſeveral of *the nobility*; after which he returned to Antwerp, where he met with full employment for his pencil. We have ſeveral etchings by this maſter, which are performed in a ſlight, but maſterly manner. The chiaro ſcuro is very ſkilfully managed in them, ſo as to produce a moſt powerful effect. His ſtyle of etching bears ſome reſemblance to that of Rembrant; but it is coarſer, in general, and leſs finiſhed. The following are by him, all of them from his own deſigns.

The reſurrection of Lazarus, a middling-ſized upright plate.

St Jerom ſeated in his cell, holding a crucifix, a ſmall upright plate.

St. Francis holding a ſcull, the ſame.

Several excellent portraits; and, amongſt them,

Ephraim Bonus, a half figure ſeated in a chair.

Jacobus Gouters, etched by Lievens; but the face apparently was finiſhed afterwards by Cornelius Viſſcher.

Daniel

Daniel Heniſius,

Alſo ſeveral ſtudies of *heads*, &c. of various ſizes. He frequently neglected to ſign his name at length, and ſubſtituted the initials I. L. only; and ſometimes his name is ſpelt *Lyvyns*.

JOHN LIGHTBODY.

Flouriſhed,

An obſcure Engliſh engraver, whoſe works have very little merit to recommend them. I have ſeen the name affixed to a few ſmall etchings of *beggars*. And perhaps the ſmall wooden cuts, for books marked with the initials I. L. are by this artiſt. They are, however, as indifferent as his etchings.

WILLIAM LIGHTFOOT.

Flouriſhed, 1660.

Evelyn ſpeaking concerning this artiſt, uſed theſe words, "Lightfoot "hath a very curious graver, and ſpecial talent for the neatneſs of his ſtroke, "little inferior to Wierix." He mentions alſo "two or three *madonas*," as publiſhed by him, which met with the approbation of the public. I am not acquainted with this artiſt, or his works; but I conceive him to be the ſame with William Lightfoot the painter, who was an Engliſhman, and reſided at London. He excelled in painting of perſpective views, architecture, and landſcapes. He was alſo concerned in ornamenting ſome part of the Royal Exchange.

FRANCOIS DE LIGNY.

Flouriſhed,

We only know of two very indifferent *landſcapes* by this engraver. They are middling-ſized plates, length-ways, after Le Gaſpre.

GIACOMO LIGOZIO

Flouriſhed, 1600.

He was an Italian painter of ſome degree of eminence, and excelled principally in hiſtorical ſubjects. He was in great favour with the grand duke of Tuſcany, by whom he was much employed. This artiſt engraved both on copper and on wood, chiefly from his own compoſitions.

HANS, or JOHN VON LINCK.

Flouriſhed,

I am not acquainted with the works of this artiſt. He is mentioned by profeſſor Chriſt, as an engraver; and the prints marked with a monogram, compoſed of an H. an L. and an F. joined together, in the manner expreſſed upon the plate at the end of the volume, are attributed to him; and the monogram is thus explained by that author, *Hans Von Linck Faciebat*.

CHRIS.

CHRISTIAN PHILIP LINDEMAN.

Flouriſhed, 1725.

A modern engraver, who reſided at Augſburg, where he executed a conſiderable number of plates. He frequently marked his engravings with the initials of his names only, thus, C. P. L. and ſometimes added the date.

DANIEL LINDENMACHER.

Flouriſhed,

To this artiſt are attributed the engravings, marked with a ſingle monogram, compoſed of a D. an M. and an L. joined together, in the manner expreſſed upon the plate at the end of the volume.

JOHN LINGLEBACH.

Born, 1625. Died, 1687.

This artiſt was born at Frankfort upon the Maine. He learned the art of painting in Holland, and went from thence to Rome to complete his ſtudies. He principally excelled in painting battles, fairs, ſea-ports, and ſea-fights; and his pictures are ſpoken of with the warmeſt commendations. We have ſome ſlight, but maſterly etchings by his hand, repreſenting *landſcapes*, *ſhipping*, &c. from his own compoſitions.

P. LION.

Flouriſhed, 1774.

The name of a modern engraver affixed to the portrait of *the Comte de Guſries*, in mezzotinto, dated 1774.

MICHAEL LIOTARD.

Flouriſhed, 1760.

A modern engraver, who was born at Geneva, where he reſided at the time Baſan publiſhed his Dictionary of Engravers. While he was upon his ſtudies at Venice, he engraved *Venus in her chariot*; *Apollo riſing from the water*; *Bacchus and Ariadne*; *Pan and Syrinx*; *and the rape of Europa*: all large plates, from the Cartoons painted in freſco, in the palace of the duke of Parma, by Carlo Cignani; and a ſet of *ſubjects from the Bible*, conſiſting of nine large plates, from Sebaſtian Ricci.

JOHN STEPHEN LIOTARD.

Flouriſhed, 1760.

This artiſt was a painter, and brother to Michael Liotard, mentioned in the preceding article. He reſided ſays Baſan, ſeveral years in Italy, alſo at Conſtantinople, and in Germany. He etched a few portraits; among others *his own, a whole length with a long beard*, a ſmall upright plate; alſo that

of *M. Herault, lieutenant-general of the police at Paris*, a middling-ſized upright plate.

PETER VAN LISEBETTEN, or LISEBETIUS.

Flouriſhed, 1660.

A very indifferent artiſt, who engraved ſeveral of the plates for the collection of prints, known by the name of the Gallery of Teniers. They are performed in a coarſe, incorrect ſtyle; and by no means worth ſpecifying. We have alſo ſome *portraits* by his hand; equally indifferent.

CLAUDE ANTOINE LITTRET.

Born, 1735. Died, 1755.

This engraver was a Frenchman; and really his works poſſeſs ſome merit; eſpecially thoſe which are executed in a ſlight ſtyle. He came over into England about the year 1768; but he did not meet with much encouragement. He reſided at London, a conſiderable time, and returning to his own country died at Rouen, A. D. 1755, aged 40. His principal performances are,

The concert of the grand ſultan, a large plate, length-ways, from Vanloo.

The portrait of M. de Sartine, a ſmall upright plate.

Love conducted by Fidelity, and its companion, ſmall upright plates, from Schenau. His laſt work was the portrait of *lord Mansfield*, a whole length, ſeated in a chair, from D. Martin; but Littret dying before it was completed, the painter undertook to finiſh it himſelf, which taſk he performed with great ſucceſs.

ANGE LAURENT DE LA LIVE.

Flouriſhed,

He is mentioned by Baſan as a modern connoiſſeur, who for his own amuſement etched ſeveral plates; particularly ſome little *ſubjects and landſcapes*, from Boucher; a ſet of ſmall upright plates of *caricaturas*, after Selis; a *group of beggars*, with this title, *Les Fermiers brûles*; a middling ſized upright plate, after Greuze.

LIVENS. See LIEVENS.

J. LLOYD.

Flouriſhed,

A name affixed to a portrait of *Hamet ben Hamet*; a middling-ſized, upright plate, in an oval border.

MICHAEL VAN LOCHOM.

Flouriſhed, 1635.

An artiſt of no kind of note. He reſided at Paris, where, ſays Baſan, he engraved

engraved ſeveral plates for Criſpin de Paſſe, whoſe ſtyle he endeavoured to imitate. It is certain, that he worked with the graver only, and in a very indifferent manner. His labours ſeem to have been chiefly for the bookſellers. I ſhall mention only *a frontiſpiece to the Life of Louis the Thirteenth*, into which are introduced ſeveral ſmall figures, and a *portrait* of that monarch on horſeback. This appears to me to be one of his beſt prints. It is dated 1630. Several portraits annexed to *the Works of Hipocrates*, publiſhed at Paris, 1639. Other *portraits* after Ferdinand Elle, &c. Some authors have falſely attributed to this artiſt the prints marked with an M. and an L. joined together; but they certainly belong rather to Michael Laſne.

H. Von Lochom is mentioned as an engraver by profeſſor Chriſt, who, however, ſpeaks very doubtfully upon the ſubject. To him, by ſome authors, are attributed the prints marked with theſe initials, H. v. L.

B. V. LOCHOM, or LOCHON.

Flouriſhed,

By this artiſt we have a ſet of ſmall ornamental plates for goldſmiths and jewellers, from H. Tangen, engraved in conjunction with H. Janſſen. They are executed in a very neat ſtyle. We have alſo by him a ſet of ſmall plates apparently from his own deſigns, repreſenting *huntings of various kinds*; which, from the ſingularity of their forms, I ſhould ſuſpect to have been intended for fans.

RENE LOCHON.

Flouriſhed, 1650.

This artiſt was a native of France. He worked entirely with the graver; and portraits, ſome of which ſeem to have been executed from his own deſigns, formed the far greater, as well as the beſt part of his performances. His ſtyle of engraving bears ſome diſtant reſemblance to that of Nanteuil; but, in point of merit, his works are far inferior to thoſe of that great maſter. I ſhall not particularize any of his portraits; they are by no means uncommon. Le Comte, enumerating his works, ſays he engraved fifty-one plates from the following painters, namely, Guido, Nicolo Pouſſin, Champagne, and Chauveau; amongſt which are part of the prints for a work entitled, *Les Tableaux de la Penitence*, in ſmall folio, from the laſt mentioned maſter.

LOCKLEY.

Flouriſhed,

The name of an engraver of no note, affixed to the portrait of *Michael Malard*, in octavo.

LODER.

Flouriſhed, 1760.

A modern painter. He was, according to Baſan, a native of Germany. We have, as that author informs us, ſeveral etchings by his hand.

WILLIAM LODGE.

Born, 1649. Died, 1689.

This ingenious artiſt was the ſon of Mr. William Lodge, a gentleman of ſome conſequence in the town of Leeds. He was born July 4, 1649, and became the heir of three hundred pounds a year. From ſchool he went to the Univerſity of Cambridge, where he reſided ſome time at Jeſus college; from whence he was ſent to Lincoln's-Inn, to ſtudy the law. But this employment not ſuiting his genius, he choſe to travel; and attended Lord Falconberg to Venice, where that nobleman was ſent as ambaſſador from the Britiſh court. In this city he met with Giacomo Barri's *Viaggio Pittoreſco*, in which is contained an account of the moſt eſtimable pictures in Italy, and alſo of the famous cabinet of Canon Settala at Milan. He was ſo pleaſed with this work, that he tranſlated it into Engliſh, and added the heads of the great painters, etched by himſelf, and a map of Italy. It was printed, A. D. 1679.

On his return to England, he contracted a ſtrict friendſhip with Francis Place, whoſe diſpoſition greatly reſembled his own. They uſed frequently to make excurſions together, for two or three months at a time, as occaſion ſerved, in order to draw views of the country. It happened once, as they were amuſing themſelves in this manner in Wales, they were taken up as jeſuitical ſpies (it being at the time of the diſcovery of the Popiſh plot) and put into priſon, notwithſtanding all their remonſtrances; where they were confined, till the arrival of ſome of their friends from Cheſter, who confirming their innocence, they were releaſed.

Lodge died at Leeds; and it was intended to bury his corps at Giſburn, near Craven. But by the accident of the hearſe breaking down at Harwood, as it was paſſing through that place, and the coffin being much damaged, he was interred there, Aug. 27, 1689.

Beſides the portraits above-mentioned, we have ſeveral views by this artiſt, etched in a ſlight, but ſpirited ſtyle, from his own deſigns, which he made both abroad and at home. They bear the marks of genius and a good taſte.

I ſhall particularize the following:

A ſet of middling-ſized plates, length-ways, entitled, *a Book of divers Proſpects, done after the life by William Lodge.*

A ſheet print, containing the *views of Leeds* and *Wakefield.*

View of the city of York, a middling-ſized plate, length-ways.

Lambeth houſe, from the Thames.

The Pont du Gard in Languedoc, ſigned with a monogram, compoſed of a W. and an L. joined together. See the plate of monograms at the end of the volume.

Several other views of *churches, caſtles*, &c.

ARNOLD LOEMANS.

Flouriſhed,

An engraver and printſeller. He flouriſhed towards the concluſion of the laſt century, and reſided at Antwerp. We have ſome engravings of but little account

account by him, from the Flemiſh maſters; alſo ſeveral portraits; and, among them, that of *Jaques Callot*, the artiſt.

DAVID LOGGAN.

Born, Died, 1693.

He was a native of Dantzick, and, according to ſome authors, received his firſt inſtructions in the art of engraving from Simon de Paſs, in Denmark. He afterwards reſided in Holland, and ſtudied under Hondius. From thence he came into England. He met with encouragement at both the Univerſities; but particularly at Oxford, where he ſtayed a conſiderable time, and married Mrs. Jordan, a woman of a good family, near Witney in Oxfordſhire; by whom he had, at leaſt, one ſon, who was fellow of Magdalen College. In the latter part of his life, he reſided in London, at a houſe in Leiceſter Fields, where he died A. D. 1693. His prints are dated from 1653.

He worked, in general, with the graver only, in a neat, but ſtiff and dry ſtyle, without the leaſt appearance of taſte or genius. We have, however, ſome few etchings by him; but they are things of little conſequence. His portraits, of which he executed a great number, are chiefly after drawings of his own, which he made from the life in black lead. Dryden, in his Art of Poetry, ſatyrizes a vain poet with theſe ſevere lines:

> And at the front of all his ſenſeleſs plays,
> Makes *David Loggan* crown his head with bays.

The following engravings are by this artiſt:

Two views of *Oxford*, on one ſheet. Views of the different *public buildings* at Oxford. Eleven plates, intitled, *Habitus Academicorum Oxoniæ, à Doctore ad Servientem*, or the *Habits of the Academics of Oxford, from the Doctor to the Servitor*.

Two views of *Cambridge*. A whole-ſheet view of *King's College Chapel*, in the ſame univerſity. It is ſaid, that he hurt his eyes whilſt he was making the drawing for this plate. To theſe I ſhall add the following portraits, which are uſually reckoned among his beſt prints:

George, duke of Albemarle, a half-ſheet print, from the life.

Sir Edward Coke, the ſame.

Edward, earl of Clarendon, the ſame.

Lord keeper Guilford, the ſame, in an oval.

Mother Louſe of Louſe-Hall, a half-ſheet print. To this engraving, it is ſaid, that he owed much of that reputation, which he gained at Oxford. Valck aſſiſted him in the portraits of *Thomas Iſham* and *Robert Strafford*.

NICHOLAS LOIR.

Born, 1624. Died, 1679.

This artiſt was a native of Paris, and the ſon of a goldſmith in that city. He learned the art of painting under Le Brun, or, as others ſay, Le Sueur,

and went to Rome, whilſt he was yet young, to finiſh his ſtudies. It is remarked of him, that he poſſeſſed every talent neceſſary to complete the artiſt; but from the little attention he paid to the correction of his firſt thoughts, before he proceeded to the execution of them, his works are by no means equal to the expectations that were formed of him, from his juvenile eſſays. His drawing, though mannered, is, in general, very correct, eſpecially in the female figures and infants, which he introduced into his paintings. He died at the age of 55, being at that time profeſſor of painting in the Royal Academy of Paris. We have about one hundred and fifty etchings by his hand, which are executed in a ſlight, but bold, free ſtyle; and ſome of them finiſhed with more care, than painters uſually beſtow upon their plates. I ſhall mention the following only from his own deſigns.

Twelve ſmall upright ſubjects of *the Virgin and Child.*

Cleobis and Biton, drawing the chariot in which their Mother is ſeated, to the temple of Juno; a middling-ſized plate, length-ways.

Two *landſcapes*, large plates, length-ways.

ALEXIS LOIR.

Flouriſhed, 1660.

This artiſt was brother to Nicholas Loir, mentioned in the preceding article. He was brought up by his father in the profeſſion of a goldſmith, to which he alſo joined that of an engraver; and ſucceeded in both. He handled the point and the graver with great facility; and thoſe prints appear to me to be the moſt ſpirited and beſt, in which he has intermixed an equal proportion of both. He drew correctly, and ſtudied to preſerve the ſtyle of the maſter he worked after; but from his covering the lights too equally, we often find a flatneſs and want of effect, even in his moſt eſtimable works. The following are by him:

The fall of the evil angels, a large upright print on two plates, from Le Brun.

The murder of the innocents, a very large print, length-ways, from the ſame, on two plates.

Moſes found by Pharaoh's daughter, a large plate, length-ways, from Pouſſin,

A dead Chriſt with the Virgin Mary, a large upright plate, arched at top, from Mignard.

Chriſt preſented in the Temple, a large upright plate, from Jouvenet.

Chriſt at the foot of the croſs, ſurrounded by many figures, the ſame, from the ſame.

Alſo ſeveral etchings from his brother's deſigns, *ornaments*, &c.

LOISEL.

Flouriſhed, 1645.

A native of France, who reſided apparently at Paris, where he engraved ſeveral of the plates for the large folio volume of *Plans and Views*, publiſhed by Beaulieu.

P. Loi-

P. Loisell, the name of an engraver, far inferior to the preceding artiſt, affixed to ſome ſlight etchings, ſomething in the ſtyle of Gaywood, for, (if I miſtake not) Benlowe's *Theophilia*, or *Love's Sacrifice*. He might perhaps be of the ſame family.

PETER LOISY.

Flouriſhed, 1663.

This artiſt appears to have been a native of France. He was a goldſmith, and an engraver of the matrices or dies for the ſtriking of money. He publiſhed an heraldrical book in folio, entitled, *Eſtat de L'illuſtre confreire de Sanct George en la franche Bourgougne, avec les Armes, blaſons, et receptions des Srs. conferes vivants* 1663. It conſiſts of the coats of arms, incloſed in ornamental borders. They are executed entirely with the graver, in a dark, heavy ſtyle. He uſually ſigns his name "Petrus de Loiſy;" to which he adds the word *Biſuntinus*; and at the end he calls himſelf *Pierre de Loiſy, Maiſtre orphaivre et graveur des monnoyes de Beſancon.*

P. De Loisi, or Loisy, a native, as he himſelf informs us, of *Burgundy*, is a name affixed to ſeveral portraits, among others, to that of *Bonaventura comes abuquoys*, dated 1620. Theſe can hardly be executed by the maſter above-mentioned, as there is a diſtance of forty-three years between the dates; yet the ſimiliarity of the ſtyle of engraving, ſeems greatly to favour the ſuppoſition that they were.

LORENZO LOLI.

Flouriſhed, 1650.

This artiſt was a native of Bologna, and the ſcholar of Guido. As a painter, I believe, he never attained to any very ſuperior degree of excellence. We have ſeveral ſlight, but ſpirited etchings by him from Guido, Sirani, and alſo from his own deſigns. In theſe he has evidently imitated the ſtyle of Guido; but in point of correctneſs or character he has by no means equalled the etchings by that great maſter.

The following, among others, are by him:

A holy family, from Guido, into which St. John is introduced, and Joſeph is repreſented leaning upon a pedeſtal; a ſmall upright plate.

Flight into Egypt, a middling-ſized upright plate, from the ſame maſter. Poilly alſo engraved this ſubject.

A holy family, with Elizabeth holding a book, a ſmall upright plate in an oval, from Sirani.

An angel flying over a globe, blowing a trumpet; a ſmall upright plate, from the ſame maſter.

St. Jerom ſeated at the foot of a crucifix, a ſmall upright plate, from the ſame.

The Virgin Mary appearing to St. Francis and St. Auguſtine, from a deſign of his own.

He did not always ſign his name at length, but often thus L. LL. F. or L. Lo. F. or *Laur. Lol.* &c.

LAMBERT LOMBARD.

Flouriſhed,

This artiſt, who was a painter and architect at Liege, has been by Sandrart, and other authors after him, falſely confounded with Lambert Suavius, who was his diſciple. By Suavius we have many engravings; but Lombard does not appear to have engraved at all.

CLAUDE LOMBARD.

Flouriſhed, 1665.

He is mentioned doubtfully by profeſſor Chriſt, as an engraver of Paris, to whom the prints, marked with the initials C. L. with the date 1665; are uſually attributed. I am not acquainted with his works.

PETER LOMBARD, or LOMBART.

Flouriſhed, 1660.

This artiſt was a native of France, if not of Paris, where he learned the art of engraving. It appears, that he came into England before the Revolution, becauſe ſome of his plates for Engliſh publications are dated prior to that event. How long he ſtayed here is quite uncertain; but it is thought, that he was not returned to France in the year 1672, at which time a ſet of eight prints, *the ſeven ſciences* and *the frontiſpiece*, are mentioned in Overton's Catalogue, as engraved by him. This artiſt executed a vaſt variety of plates, as well hiſtorical as emblematical; which, however, were chiefly for books. But his beſt works are portraits; and of theſe he produced a conſiderable number.

He rarely etched, but, in general, executed his plates entirely with the graver. He worked in a very neat, laboured ſtyle; and if his good taſte had been equal to his aſſiduity, his works might have compared with thoſe of the firſt maſters. He was not only deficient in taſte, but his drawing is frequently incorrect; his outlines are hard; and the continual ſameneſs, which runs through all his engravings, is diſguſting to the eye. Beſides, the dark ſhadows want force and boldneſs; and the lights are too equally covered, which gives a flatneſs to the figures, and prevents their relieving from the back-ground with any ſtriking effect: and this fault is evident, even in his engravings from the pictures of Van Dyck. His beſt portraits, however, though not perfect, are by no means devoid of merit, or undeſervedly noticed by the collectors in general. The multitude of book plates, which he executed for the folio edition of *Ogilby's Virgil*, *Homer*, and other *poets*, with frontiſpieces of all kinds, I ſhall not think of ſpecifying; but confine myſelf to the few following engravings, which are reckoned among his beſt:

The laſt ſupper, a large upright plate, from Nicholas Pouſſin.

The angel appearing to Joſeph, a middling-ſized upright plate, after Ph. Champagne.

A crucifixion, the ſame, from the ſame.

Charles

Charles the Firſt of England on horſeback, a large half-ſheet print; the face of which was afterwards taken out, and that of *Oliver Cromwell* ſubſtituted in its ſtead.

A ſet of twelve *half-lengths*, ten of which are ladies, from Van Dyck.

Oliver Cromwell, with his page, a half-ſheet print, after Walker.

Walker the painter, a large upright-plate, in an oval.

Sir Samuel Moreland, after Lely, an oval in quarto.

Ann Hyde, dutcheſs of York, an oval in octavo, after the ſame.

Samuel Malines, a ſmall half-ſheet print, in an oval.

Dr. Charlton, an oval in octavo; with many foreign portraits equally meritorious.

He alſo engraved from Raphael, Annibale Carracci, Guido, Vignon, Le Febure, and other maſters; and theſe prints are dated from 1654, to 1671. He uſed a mark occaſionally, compoſed of a P. and an L. joined together, in the manner expreſſed on the plate at the end of the volume.

ADRIAN LOMELLIN.

Flouriſhed, 1660.

Baſan, with great propriety, calls Lomellin a very indifferent engraver. Such he really was, in every ſenſe of the word. He worked with the graver only, but in a ſtyle, which manifeſts his want of genius, taſte and judgment. unfortunately ſeveral of the capital pictures of Rubens fell into the hands of this engraver; and his works are ſpecified only for the merit of the originals. I ſhall mention the following:

Abigail appeaſing David with her preſents, a large plate, length-ways, from Rubens.

The circumciſion of Chriſt, a middling-ſized upright plate, from the ſame.

The triumph of charity, a large print, length-ways, on two plates, from the ſame.

Time diſcovering Truth, the ſame, from the ſame.

An aſſumption of the Virgin, a large upright plate, arched at the top,

Chriſt taken in the garden, a middling-ſized upright plate, from Van Dyck.

The judgment of Paris, a large plate, length-ways, from Rubens. The impreſſions of this bad plate, without the dedication, are exceedingly rare. Captain Bailie has an impreſſion, with all the figures graved in, and apparently finiſhed; but the back-ground is only drawn in with the point, without any part of it being completed. This, however, muſt have been a very unartiſt-like method of proceeding; the more uſual mode is to begin with the back-ground.

We have alſo ſeveral portraits by this engraver; among them, that of *queen Catherine*, conſort of Charles the Second, &c.

JOHN VAN LONDERSELL.

Flouriſhed, 1660.

This artiſt was a native of Flanders. He worked entirely with the graver; in a ſtiff, dry ſtyle, greatly reſembling that of his contemporary, Nicholas

de

de Bruin. Yet his beſt prints are not without a conſiderable ſhare of merit. The following, among others, are by him:

The inſide of a cathedral, a middling-ſized plate, length-ways, from Hendrick Arts.

A ſet of *landſcapes*, middling-ſized plates, length-ways, from James Savery.

Several *landſcapes*, large plates, length-ways, from D. Vinckenbooms.

In ſome few inſtances he abbreviates his name in this manner: *J. Lond.* and *J. Londer fec.*

AHASUERUS VON LONDERSEL.

Flouriſhed, 1580.

This engraver was a native of Germany, and an engraver on wood. He may be ranked among the little maſters; for the prints attributed to him are uſually very ſmall, and neatly executed, in a manner not a little reſembling that of Virgil Solis. His uſual monogram is compoſed of a V. and an L. joined together, with an A. before it. He alſo, according to profeſſor Chriſt, uſed another monogram, compoſed of an A. and a V. joined together, with an L. following it, which, ſays he, appears upon certain fine engravings, executed in Upper Germany, about the year 1594. See both theſe monograms, exactly copied on the plate at the end of the volume. It is to be remarked, that on the engravings marked with the former monogram, we ſometimes find the initials P. B. indicating either the deſigner, in thoſe inſtances, or an aſſiſtant engraver. We have ſome *Bible cuts* by this artiſt, and the prints for a large *Herbal* by Matthias de Lobel; alſo many of thoſe, in the quarto edition in French, of *the Travels of Nicholas de Nicolay into Turkey*, printed at Antwerp, 1576.

LONGRAFF.

Flouriſhed, 1698.

This artiſt, who was apparently a native of Holland, engraved a ſet of ornamental plates for goldſmiths and jewellers. They are executed with the graver only, in a very neat ſtyle.

D. E. LONS.

Flouriſhed, 1612.

An obſcure artiſt, by whom we have an etching of *a holy family, with Elizabeth and St. John*, from A. Van Nieulandt. It is executed in a bold, free ſtyle; but the heads, and other extremities of the figures, are by no means correctly drawn.

LOOFFS.

Flouriſhed,

An obſcure engraver, whoſe name is affixed to a portrait of *Vanden Bromen*, a half-ſheet print.

H. VAN LOON.

Flouriſhed, 1695.

This artiſt was probably related to Theodore Van Loon, the hiſtorical painter, who was a native of Bruſſels. He apparently reſided at Paris. We have by him many neat plates of *fortifications*, *plans of towns*, &c. for a work entitled, *Les Forces de L'Europe*, by M. de Fer, geographer to the king, publiſhed at Paris, 1695.

FRANCESCO ANTONIO LORENZINI.

Born, 1665. Died,

This artiſt was a native of Bologna. He was an eccleſiaſtic of the order of St. Francis; but turning his mind to the arts, he ſtudied painting under Lorenzo Paſinelli. Being in the end better pleaſed with etching, he quitted painting, and applied himſelf to that only. We have a conſiderable number of plates by his hand, which do him, however, very little credit; among them may be reckoned the following:

Moſes ſtriking the rock, a large plate, length-ways, from Baſan.

St. John preaching in the wilderneſs, a large plate, length-ways, from Paſinelli.

St. Anthony of Padua performing a miracle, from the ſame, a large upright plate, arched at the top.

The martyrdom of St. Urſula and her companions, a large plate, length-ways, from the ſame.

Several of the plates, engraved from the pictures in the grand gallery at Florence. He alſo engraved from the Carraccii, Guido, &c.

LORENZO LORENZINI.

Flouriſhed, 1759.

An Italian artiſt, who engraved part of the collection of prints, from the cabinet of the marquis Gerini.

MELCHIOR LORICH.

Flouriſhed, 1560.

This ingenious artiſt was a native of Henſburg in Germany. He was a painter, a deſigner, and an engraver, both on wood and on copper. His paintings I am not acquainted with; but his engravings evidently prove him to have been a man of genius. They are, in general, deſigned with great ſpirit; and he drew the human figure with a tolerable degree of correctneſs. His works on wood are executed in a bold, free ſtyle; thoſe on copper are neat to an exceſſive degree; but it muſt be owned, that what is gained in neatneſs is ſometimes loſt in freedom and ſpirit. A very extraordinary exertion of this artiſt with the graver is in a *figure faſtened to a croſs*, apparently from a deſign of Michael Angelo Buonaroti. The left leg and the arms are greatly fore-ſhortened. This figure, if it be not quite correct in all its parts, is, however, notwithſtanding the difficulty of expreſſing thoſe which are fore-ſhortened, well drawn upon the whole, and finiſhed with the graver only, in

a ſtyle equal in neatneſs to that of Jerom or Anthony Wierix, and, I think, ſuperior to him in point of taſte. It is dated 1550. Lorich did not often ſign his name at length; but uſed a monogram, compoſed of an M. and an L. joined together, and uſually ſurmounted with an F. with the date, which is ſometimes omitted. In the mark to the figure above-mentioned, the L. is upon the top of the M. and the F. for fecit by the ſide of both. See the plate at the end of the volume. We have by this artiſt,

The portrait of *Albert Durer*, a ſmall upright plate, dated 1550.

A woman's head, a ſmall upright plate, dated 1551.

The portrait of *the grand ſeignour*, and *the ſultana*, *his favourite*; two ſmall plates, very ſcarce. Theſe are all very neatly executed on copper.

On wood I ſhall only mention the following:

A ſet of prints repreſenting *the habits*, *cuſtoms*, &c. *of the Turks*, in ſmall folio, dated from 1570, to 1581.

A woman ſtanding preſſing her breaſts, *with a variety of animals below*; a very ſpirited print in folio. At the top is this inſcription, **Ops Saturni coniux, Materque Deorum**, dated 1665.

A lady in full dreſs, a ſmall upright print, dated 1551.

LORIONE.

Flouriſhed,

A name affixed to a ſlight, ſtiff etching, repreſenting *ruins in a landſcape*, with ſeveral figures, apparently the work of a painter.

CLAUDE LORRAINE. See GELEE.

LOUIS JOSEPH LORRAINE.

Flouriſhed, 1750.

A French painter, who reſided in Ruſſia, where he died. We have by his hand ſeveral etchings from his own compoſition; alſo four ſmall plates from De Troy, repreſenting *the Judgment of Solomon*. *Solomon ſacrificing to the Idols*. *Eſther before Ahaſuerus*, and *the death of Cleopatra*.

JOHN BAPTIST LORRAINE.

Flouriſhed, 1760.

A modern French engraver, by whom we have ſeveral engravings from various maſters; alſo a few portraits.

LOSNE. See LAULNE.

LOTHARINGUS. See BEATRICI.

M. LOU-

M. LOURON.

Flouriſhed,

We have ſome ſlight etchings by this artiſt, conſiſting of *figures on foot and on horſeback*. They are all ſmall plates, length-ways; and from the haſty manner in which they are executed, he appears evidently to have been a painter. They are from his own deſigns. I believe there is a miſtake in the name; and that it ſhould have been written Lauron. Marcellus Lauron was a native of Holland, and a painter of much repute. He reſided a conſiderable time in England, and died at Richmond in Surry, about the year 1703, aged 52. See Lauron.

FRANCOIS DE LOUVEMENT.

Flouriſhed, 1680.

This engraver was a native of France. It appears from Florent le Comte, that he was in Italy, and worked at Naples, at the time Francois de Poilly reſided there. What time he returned to France is not recorded, nor where or when he died. We have by his hand,

The martyrdom of St. Stephen, a large upright plate, from Pietro de Cortona.

St. Francis of Xavier, interceding for the people afflicted with the peſtilence.

The ſame, from Ciro Ferri.

He alſo engraved from Lanfranc, Solimeni, and other maſters.

JOHN LOUIS, or LOUYS.

Flouriſhed, 1640.

This artiſt, according to Baſan, was a native of Flanders, He learned the art of engraving from Peter Soutman, at the time that Suyderhoef ſtudied under the ſame maſter; but Louis never equalled his fellow diſciple, either in taſte, or delicacy of execution. His uſual ſtyle of engraving bears ſome reſemblance to that of his maſter's. I ſhall only mention the following prints by this engraver:

Diana, with her Nymphs, repoſing after the chaſe, a middling-ſized plate, length-ways, from Rubens.

The reſurrection of Lazarus, a middling-ſized upright plate, from J. Lievens.

Louis XIII. *of France*, and its companion, *Ann of Auſtria, his queen*, together with *Philip* IV. *of Spain*, and its companion, *Elizabeth of Bourbon, his queen*: all four middling-ſized upright plates, from Rubens.

He alſo engraved portraits and other ſubjects from Van Dyck, Oſtade, Both, and other maſters.

ROBERT LOWRIE.

Flouriſhed, 1770

A modern engraver in mezzotinto, by whom we have ſeveral portraits; as *Mrs. Baddeley the actreſs*, after Zoffany, &c.

L O Y R. See Loir.

J A Q U E S L U B I N.

Flouriſhed, 1696.

An engraver of ſome note. He was a native of France, and probably a diſciple of Edelinck; at leaſt he endeavoured to imitate the ſtyle of that maſter, and ſometimes not without ſucceſs. We have by him,

Chriſt carried to the tomb, a large plate, length-ways, from Le Sueur.

Robert Arnaud d'Andilli, and ſeveral other portraits, for Perrault's collection of *Illuſtrious Men*, publiſhed 1696.

L U C A S of L E Y D E N. See Jacobs.

L U C A S.

Flouriſhed, 1700.

A French artiſt, who flouriſhed at the commencement of the preſent century. We have ſeveral plates of architecture, very neatly engraved by him, for the collection of *Views of Verſailles*, in a looſe folio, publiſhed by P. Menant.

Claude Lucas, the ſon of this gentleman, according to Baſan, was alſo an artiſt, and executed ſeveral plates with the graver only.

M I C H A E L L U C E N S I S.

Flouriſhed, 1550.

He is cited as an engraver by Florent Le Comte; and it is certain, that he was eſtabliſhed at Rome as a printſeller. His name and the initials M. L. are both upon a middling-ſized upright plate, ſlightly etched, repreſenting *a holy family*, into which *St. Mark*, &c. is introduced, from Julio Romano, This print has alſo the monogram, attributed to Marius Kartarius. The name of the engraver is ſigned at length in this manner: *Michaelis Lucenſis Opera.*

Michael Lucchese, mentioned in the Abecedario, to whom a very ſingular monogram is attributed, is apparently the ſame artiſt. It is affixed to a *St. Sebaſtian*, dated 1550, and alſo to a *madona* from Raphael.

L U C C H E S E. See Lucensis.

A N T O N I O F R A N C E S C O L U C I N I.

Flouriſhed, 1646.

An engraver, who reſided at Florence. The prints marked with a monogram, compoſed of an A. and an F. joined together, and followed by an L. and an F. are attributed to him. See the plate of monograms at the end of the volume.

H A N S,

HANS, or JOHN VAN LUCK.

Flouriſhed,

An ancient engraver on wood, to whom the prints, marked with an L. an H. and an F. joined together, are attributed. See this monogram copied on the plate at the end of the volume.

L U G R E N C E L L I S.

Flouriſhed,

To a bold, ſpirited etching, in a maſterly ſtyle, reſembling that of Caſtiglione, repreſenting *a Bacchanal*, I find this name affixed: *Lugrencelis inv. et ſculp.*

L U I K E N. See LUYKEN.

G E O R G E L U M L E Y.

Flouriſhed,

An engraver in mezzotinto, who reſided at York. We have by him ſeveral *portraits*, &c.

L U N A R D U S.

Flouriſhed, 1520.

This obſcure artiſt was an engraver on wood. I have ſeen ſome frontiſpieces executed by him, in a bold ſpirited ſtyle, apparently from his own compoſition. They prove him to have been a man of genius, and inferior to none of the maſters in that claſs of engraving, who were contemporary with him.

J A M E S L U T M A.

Flouriſhed, 1650.

By this artiſt, who, I am inclined to think, was a goldſmith, eſtabliſhed at Amſterdam, we have a ſet of twelve middling-ſized upright plates of *ornamental ſhields* and *foliage*, etched in a neat ſtyle, and finiſhed with the graver. They are from the deſigns of John Lutma of Oude, who was probably the father of the above-mentioned engraver, and of

JOHN LUTMA, who adds the word *junior* to his name. He alſo engraved ſome plates, one of which only I ſhall ſpecify. It repreſents *a large fountain, with ſtatues*, and *the Antonine column*, with ſome other ruins at Rome. It is firſt etched in a coarſe, bold ſtyle; and the ſhadows are worked upon with a fine mezzotinto tool. The effect produced by this mixture of etching and mezzotinto is confuſed and heavy; but not altogether diſagreeable to the eye. It is dated 1656.

JANUS LUTMA.

Flouriſhed,

This artiſt was a native of Amſterdam, and probably the ſon of John Lutma the younger, mentioned in the preceding article. His buſineſs was that of a goldſmith; but he alſo amuſed himſelf with engraving, which he executed in a new ſtyle, calling it, *opus mallei*, or the work of the hammer; becauſe it was performed with a hammer, and a ſmall punch or chiſel, reſembling a point, which made an impreſſion upon the copper, and by being repeated as occaſion required, the ſhadows were formed either darker or fainter, at pleaſure. The barb, which was naturally raiſed upon the ſurface of the copper by ſuch an operation, was not entirely removed by the ſcraper; and, in the firſt impreſſions, it is the means of producing a ſoft and agreeable effect. We have four plates executed by him in this manner, fine impreſſions of which are very ſcarce. They are as follows:

The portrait of *John Lutma*, his father, repreſented as a buſt; a middling-ſized upright plate.

His own *portrait*, the ſame.

The *poet Vondel*, the ſame.

P. C. Hooft, the hiſtorian, the ſame: all of them apparently from his own deſigns.

LUTTEREL.

Flouriſhed, 1680.

He was, it appears, firſt brought up to the law, at the New-Inn; but having a diſpoſition for the arts, he abandoned that profeſſion; and applied himſelf to drawing, eſpecially in crayons; and with no ſmall degree of ſucceſs.

Engraving in mezzotinto being at this time but newly invented, the prints executed in this manner were much ſought after. This was ſufficient encouragement to put Lutterel upon attempting the diſcovery of the ſecret. His firſt invention for laying the mezzotinto ground was by a roller (with teeth I preſume) but his ſucceſs was not equal to the hopes he had formed in its favour. Lloyd, a printſeller, with whom our artiſt was intimate, engaged with him to procure the ſecret; and an agreement was made between them, that Lutterel ſhould ſcrape the plates; and Lloyd ſell the impreſſions. Accordingly Lloyd ſucceeded, and bribed one Blois, who was employed by Blooteling to lay grounds for him, with ſo ſmall a ſum as forty ſhillings, to reveal it. But when Lloyd was in poſſeſſion of the ſecret, he refuſed to communicate it to Lutterel, which occaſioned a quarrel between them. Lutterel then made another attempt in his own way, and produced a ludicrous print, of an *old woman blowing a candle out backwards*, which ſold greatly. Soon after he became acquainted with Van Somer, and from him learned the whole proceſs of the art; and an intimacy commenced between him and Becket. On the latter going into buſineſs for himſelf, Lutterel engraved a conſiderable number of portraits for him, and otherways greatly aſſiſted him. His beſt portrait is ſaid to be that of *Le Piper, the painter*; to which I ſhall add the following

following only: *The dutcheſs of Cleveland*, after Lely. *Robert Cony*, M. D. a half-ſheet print; and *Ben Hamet*, in quarto.

BENEDETTO LUTI.

Born, 1666. Died, 1724.

An eminent painter, born at Florence. He was the diſciple of Antonio Domenico Gabbiani. He applied himſelf very cloſely to his ſtudies, and excelled in hiſtorical painting, which he performed not only in oil, but in crayons. His works are generally and juſtly eſteemed. His merit procured him, from the elector of Mentz, the honour of knighthood, with a preſent of a croſs enriched with diamonds. He amuſed himſelf but little with the point, two etchings being all we know of by his hand; and both of them are very rare. They are as follows:

A crucifixion, with St. John and Mary Magdalen at the foot of the croſs, a ſmall upright plate, from a compoſition of his own.

A landſcape, a middling-ſized plate, length-ways, from Guercino.

JOHN LUYKEN.

Born, 1649. Died, 1712.

This ingenious artiſt was born at Amſterdam. I do not read of him as a painter, but as a deſigner and an engraver. Baſan ſays of his prints, "We "remark in them a fertility of genius, joined with great ſpirit, judgment, and "facility of execution. He is," adds that author, "the Callot, the Della "Bella, and the Le Clerc of Holland." In number, I believe, his works will nearly equal thoſe of any one of the above-mentioned artiſts; but when put in the ſcale with them in point of merit, they muſt be found defective. He neither drew ſo correctly, nor etched in ſo clear or determined a ſtyle. It is true, there are few of his prints, into which he has not introduced a prodigious number of figures; but then the groups are ſeldom very artfully managed; the lights, for want of harmony, and from being too much ſcattered, confuſe the ſubject, and fatigue the eye. It is only comparatively we now ſpeak of them. Conſidering them by themſelves, they poſſeſs great merit; though unequal upon the whole to the works of the above great maſters. He died at Amſterdam, 1763. The following are by him, all from his own compoſitions.

Several ſets of large *hiſtorical* plates, length-ways, taken from the Bible.

The hiſtory of the martyrs, a ſet of ſmall plates, length-ways.

The martyrdom of St. Bartholomew, a large plate, length-ways, on two plates.

The aſſaſſination of Henry the Fourth of France, a middling-ſized plate, length-ways.

A great variety of other *hiſtorical and emblematical ſubjects*, *fairs*, *public ceremonies*, *landſcapes*, *book ornaments*, &c. &c.

It is this artiſt, I preſume, that profeſſor Chriſt ſpeaks of under the name of JOHN LUYCK, who, he informs us, invented and drew a very conſiderable number of *hiſtorical ſubjects*; many of which he engraved himſelf on copper, and often uſed the initials, I. L.

GAS-

GASPAR LUYKEN.

Flouriſhed, 1700.

This artiſt was the ſon and ſcholar of John Luyken, mentioned in the preceding article. He deſigned and engraved a conſiderable number of plates; but his works are neither ſo numerous nor ſo meritorious as thoſe of his father, whoſe ſtyle he imitated. Profeſſor Chriſt mentions a modern engraver, reſiding at Nuremberg, whom he calls GASPAR LUYCK, who, adds he, uſed theſe initials, L. C. F. the F. ſtanding for *fecit*. If he and *Gaſpar Luyken* be not one and the ſame perſon (which I ſuſpect to be the caſe) I am not in the leaſt acquainted with his works.

M.

DERICK, or THEODORE MAAS, or MAES.

Born, 1656. Died,

A Celebrated painter of landſcapes and battles. He was born at Haerlem; and his firſt maſter was Hendrick Mommers, a fruit painter; but preferring the works of Nicholas Berchem, he quitted Mommers, and became the diſciple of Berchem. He laſtly ſtudied under Huchtenburg, whoſe ſtyle of painting he followed with great ſucceſs. We have ſeveral etchings by his hand from compoſitions of his own, particularly a ſet of ſmall plates, repreſenting *ſoldiers*, *horſes*, &c.

P. MAAS, or MAES.

Flouriſhed,

He was probably a relation to Derick Maas, mentioned in the preceding article, and alſo a painter. I have ſeen a ſmall plate, length-ways, etched in a very ſlight, but ſpirited ſtyle, repreſenting *the Virgin and Child, with two angels*, to which theſe words are affixed, *P. Maes fecit in Aqua fortis*.

Profeſſor Chriſt mentions P. Maes, to whom he attributes the prints marked with an M. ſurmounted by a P. in the manner repreſented on the plate at the end of the volume. But the prints thus marked are very indifferent, and chiefly copies, ſo that at any rate they cannot belong to the foregoing artiſt.

FLORIO MACCHI.

Flouriſhed, 1600.

This artiſt was a native of Bologna, and a ſcholar of Lodovica Carracci. He is mentioned in the Abecedario as an engraver alſo; but none of his works are therein ſpecified.

MACE.

Flouriſhed,

This artiſt was a native of France. He was employed by Monſieur Jabach, to copy the drawings of landſcapes, which he had in his cabinet, and to etch them. A conſiderable number of the plates in that collection are by him, the reſt are by the two Corneilles, Peſne, and Rouſſeau.

GIOVANNI MAGGI.

Flouriſhed, 1600.

This artiſt was a native of Rome. He is ſpoken of as a päinter; but he is much better known as an engraver. We have by him many ſlight etchings, which, however, are not worthy of any very great commendation. He undertook to engrave, on a very large ſcale, *the plan of Rome, with all the ſtreets, principal buildings*, &c. But wanting money, the enterpriſe was never put into execution by him; afterwards it was performed upon wood by Paolo Maupini. We have by him, among other etchings, a middling-ſized plate, length-ways, repreſenting *a landſcape*; with ruins and a waterfall, ſubſcribed, "J. Maius i. et F. 1595." The portrait of a *cardinal*, as large as life; and a ſet of *fountains at Rome*, in ſmall folio, engraved conjointly with Domenico Paraſachi, dated 1618.

ANDREA MAGLIAR.

Flouriſhed,

An Italian artiſt, who, according to Baſan, flouriſhed at the commencement of the preſent century, and engraved ſeveral prints after Solimene and others.

Gioseffo Magliar, ſon of this artiſt, was alſo an engraver. Great expectations were formed from the early ſpecimens he gave of his abilities; he died very young. We have by him, *Chriſt appearing to St. William*, a middling-ſized upright plate, from Solimene.

MAIIR. See Meyer.

ISAAC MAJOR.

Flouriſhed, 1620.

He was a native of Germany, and diſcovering an inclination for the arts, he was placed with Roland Savery, under whoſe directions he learned the firſt principles of landſcape painting. but being deſirous of adding the knowledge of engraving to that of painting, he had recourſe to Giles Sadeler; and from him received inſtructions in that art. He applied himſelf chiefly to the ſtudy of landſcapes. But his works do not diſcover any great indication of taſte, or a ſuperior genius; though conſidering the age in which he lived, they are not devoid of merit. He united the point with the graver, but not with ſufficient lightneſs or eaſe. The deep ſhadows are not powerful enough, nor the lights properly harmonized or maſſed together; ſo that the effect is feeble and confuſed. We have by him;

A ſet of ſix middling-ſized *landſcapes*, length-ways, from Peter Stephani,

A very large *landſcape*, length-ways, into which is introduced a figure of St. Jerom, from Roland Savery; and ſeveral others from his own compoſitions.

MAIR.

Flouriſhed, 1499.

An ancient German maſter, who, from the reſemblance we find in his manner of engraving to that of Martin Schoen, may with great probability be thought to have been his diſciple. He deſigned in the ſame Gothic ſtyle, but ſtill ſtiffer, and without thoſe marks of genius, and fertility of invention or expreſſion, which we find in the works of Martin Schoen. His figures, in general, are not only diſproportioned to one another, but very incorrectly drawn; eſpecially when he attempted to expreſs the naked parts of them. However, it muſt be ſaid, that if intrinſic merit can have very little ſhare in the recommendation of Mair's works to the notice of the public, the ſingularity of ſome of them will, in a great meaſure, ſupply that defect, eſpecially with the curious collector. For, according to all appearance, he was the inventor of that ſpecies of engraving, known by the name of chiaro-ſcuro; and his mode of performing it was very ſimple. He firſt engraved the ſubject propoſed upon copper, and finiſhed it as much as the artiſts of his day uſually did. He then prepared a block of wood, upon which he cut out the extreme lights, and then impreſſed it upon the print; by which means a faint tint was added to all the reſt of the work, excepting only in thoſe parts, where the lights were meant to predominate, which appear to be heightened with white paint. The drawings for this ſpecies of engraving were made on a tinted paper with a pen, and the lights were drawn upon the paper with white paint. The prints performed in the ſtyle above-mentioned, are exceedingly good repreſentations of ſuch drawings. The following, among many others, are by this maſter; all of which have his name, and moſt of them the date, 1499.

Sampſon carrying the gates of Gaza, a middling-ſized upright plate.

The wiſe mens' offering, a ſmall plate, length-ways.

The martyrdom of St. Sebaſtian, a middling-ſized plate, length-ways.

A man talking to a woman, as ſeen in a houſe through the door, at the bottom is repreſented a dog ſnarling at a monkey; a middling-ſized upright plate.

The Virgin holding the infant Chriſt ſeated on the lap of St. Ann, a ſmall upright plate. On the pedeſtals of the columns on each ſide is a W. the mark of another ancient engraver, from whom it was probably copied.

The Virgin and Child, with Joſeph holding a candle. The heads of the oxen appear with a crib in the back-ground, buildings, &c. A little angel is kneeling in the front, and another is ſeen looking over the battlements of the building. The ſtar is repreſented over the head of the infant, and its rays fall immediately upon him. This ſingular print, which is in chiaro ſcuro, is ſeven inches three quarters high, by nearly five inches and a half wide, and dated 1499.

ALEXANDER MAIR.

Flouriſhed, 1660.

This engraver was a native of Augſburg, where he chiefly reſided. We

have by his hand ſeveral book plates and frontiſpieces, ornamented with figures both on wood and on copper; the latter of which are executed in a very maſterly ſtyle, with the graver only. They ſhow us, that he had great command of that inſtrument; and the drawing of the naked parts of the human figure, whenever they are introduced, is much ſuperior to what one uſually meets with in works of this kind. It is greatly to be lamented, that a man poſſeſſed of ſuch abilities, as Mair ſeems to have been maſter of, ſhould not have been employed upon ſubjects of greater importance. The frontiſpiece to Marc Velſer's *Diſſertation upon the Antiquities of Augsburg* is by him, dated 1596; alſo the frontiſpiece to the *Uranometria*, by John Bayer, dated 1603. He ſeldom ſigned his name at length, but uſed a mark, compoſed of an A. with a ſmall M. under it, in the manner expreſſed upon the plate at the end of the volume.

PAUL MAIR, an engraver of Nuremberg, and probably of the ſame family with Alexander Mair mentioned above, flouriſhed, according to M. Chriſt, about the ſame time, and marked his plates with the initials P. and M. joined together in the manner expreſſed upon the plate at the end of the volume. Paul Mair is ſaid alſo to have engraved on wood.

MAIUS. See MAGGI.

MAISON NEUVE.

Flouriſhed, 1760.

A modern French engraver, by whom we have ſeveral prints, particularly *the French Parnaſſus*, from a bronze, and ſeveral portraits, among others, that of *Jaques Theodore Klein*, &c.

PETER MALEUVRE.

Flouriſhed, 1760.

A modern French artiſt, who reſided at Paris, when Baſan publiſhed his Dictionary of Engravers. We have ſeveral prints engraved by him; among others the *dozer*, a middling-ſized upright plate, from Craeſbeck.

CHARLES DE MALLERY.

Flouriſhed, 1600.

This artiſt was a deſigner, an engraver, and printſeller. He reſided at Amſterdam. It does not appear from whom he received his inſtructions in the art of deſign and engraving; but from the great reſemblance his ſtyle, with reſpect to both, bears to that of the Wierex's, one would be led to imagine, that he ſtudied in their ſchool. He worked with the graver only; and ſo exceedingly neatly, that he nearly, if not entirely, equalled the moſt laboured performances of Jerom and Anthony Wierix. But then he certainly did not draw ſo correctly; ſo that he ſeems to have poſſeſſed the ſame ſhare of patience and attention, without equal judgment and knowledge of the human figure.

figure. His portraits, which, in my opinion, conſtitute the beſt part of his works, do him great honour; ſome of them in particular are exceedingly fine.

The works of this artiſt are very numerous. I ſhall mention the few following engravings only by his hand:

A holy family, with Mary Magdalen, half figures only, a ſmall plate, length-ways, apparently from his own deſign.

Several heads, as of *Chriſt*, *the Virgin Mary*, *the apoſtles*, *ſaints*, &c. with a variety of *devotional ſubjects*, as well from his own deſigns, as from thoſe of Anthony Sallarts and other maſters.

Part of the plates for the *great huntings*, by Straden, in conjunction with the Galles, the Collaerts, &c.

The hiſtory of the ſilk worms, which were brought by two monks into Europe, on ſix middling-ſized plates, length-ways, from J. Straden, entitled *Vermis Sericus*.

Several plates of horſes, for a book, entitled *Le Cavalerice Francois*, dated 1602.

He alſo engraved from Martin de Vos, and ſeveral other maſters.

PHILIP DE MALLERY.

Flouriſhed, 1650.

According to profeſſor Chriſt, this artiſt reſided at Antorf, in Germany, where he engraved ſeveral ſmall *hiſtorical ſubjects* on copper. They are, he tells us, well executed, and were publiſhed about the year 1650. The monogram, which this maſter uſed, is compoſed of an M. a P. reverſed, and an E. all joined together, in the manner expreſſed upon the plate at the end of the volume. But certainly to me it appears to be rather an M. a C. an A. and an L. which, if the date were not ſo diſtant, I ſhould think better explained by Charles Mallery.

BERNARD MALPUCCI.

Flouriſhed,

According to the author of the Abecedario, he was a native of Mantua, and not only a painter, but an engraver on wood, in the manner diſtinguiſhed by the appellation of chiaro-ſcuro. He uſed three blocks, one for the outline, another for the ſhadows, and a third for the lights. His mark is compoſed of the initials B. M. with three V.'s following, thus: B. M. VVV. though Papillon ſays, that the letters which follow ought to be reverſed in this manner: B. M. ΛΛΛ. There is very little certainty, however, with reſpect to this artiſt.

DE MAN.

Flouriſhed,

The name of an engraver, affixed to the portrait of *Ant. van Opſtal pictor*.

DANIEL

DANIEL MANASER.

Flouriſhed, 1626.

This engraver reſided at Augſburg. He worked chiefly with the graver, in a neat, ſtiff ſtyle. Plates of architecture, plans of buildings, &c. ſeem to have formed the principal parts of his performances. In conjunction with Wolfgang Kilian, he executed the plates for a work, entitled, *Baſilicæ SS. Vdalrici et afræ Auguſtæ Vindelicorum Hiſtoriæ*, publiſhed at Augſburg, 1626. He frequently marked his plates with the initials of his name only, in this manner: D. M. F. the F. as uſual ſtanding for *fecit*.

ALLAIN MANESON.

Flouriſhed,

In all probability this man was rather an author, than an engraver, and only purſued the art in order to embelliſh his works with ſuch cuts, as might be neceſſary for the more ready explanation of his diſcourſes. I have ſeen a very indifferent engraving, repreſenting the *celeſtial ſphere*, with this inſcription affixed, *Allain Maneſon inv. et ſculp. au College Royalle de Bourgogne.*

ADRIEN MANGLARD.

Born, Died, 1760.

A modern French painter, who during his ſtudies at Rome, died in that city, A. D. 1760, according to Baſan. We have ſeveral etchings by his hand, particularly *landſcapes* and *ſea views*, from his own compoſitions.

JACOB MANNL.

Flouriſhed, 1730.

He was a mezzotinto ſcraper; and M. Heineken ſpeaks of him as a man of abilities. He was employed by C. Lauch, the keeper of the grand gallery at Vienna, to engrave the pictures which were in that gallery. Accordingly, thirty-one were really finiſhed, when the death of the employer and of the engraver prevented the further execution of this laudable enterprize. And it ſeems that only eleven were ever publiſhed; the reſt of the plates being afterwards loſt, or, as it is ſaid, ſold and deſtroyed by the heirs of Mannl. As theſe prints are now become exceedingly rare, I ſhall tranſcribe from the above mentioned author the complete liſt.

1. The work, he tells us, is without any title; but at the head of it is placed the portrait of *the emperor, Charles the Sixth.*

2. *A dead Chriſt in the tomb, ſupported by an angel*, half figures, after the younger Palma.

3. *The Virgin, a half figure, holding upon her knees the infant Chriſt, who is careſſing St. John*, after Van Dyck.

4. *Mary Magdalen bewailing her ſins, accompanied by an angel*, from Antonio Correggio.

5. *St. Francis praying*, from Giacomo Baſſano.

6. *St. Clair praying*, from the ſame painter.

7. *The*

7. *The repentence of St. Peter*, a half figure, from Spagnoletto.
8. *The martyrdom of St. Bartholomew*, from Luca Giordino.
9. *Chriſt praying in the Garden of Olives, accompanied by an angel*, from Michael Angelo Caravaggio.
10. *Venus beholding herſelf in a mirrour, which is held by Love*, from Titian.
11. *Judith departing from the tent of Holophernes*, from Paolo Veroneſe.
12. *Chriſt in the Temple converſing with the doctors*, half figures, from Spagnoletto.
13. *Sampſon delivered to the Philiſtines*, a large print, from Van Dyck.
14. *An ecce homo*, half figure, from Titian.
15. *The Virgin Mary repreſented as very ſorrowful*, a half figure, from the ſame maſter.
16. *A philoſopher meditating upon a ſcull*, a half figure, from Luca Giordano.
17. *A geometrician meaſuring with his compaſſes the figures in a book*, a half figure from the ſame painter.
18. *St Marguerita treading upon the dragon* from Raphael.
19. *Tobit reſtoring his father to ſight*, half figures, from Michael Angelo Caravaggio.
20. *Chriſt betrayed*, half figures, after Manfrede.
21. *Suſanna at the bath*, from Tintoret.
22. *Suſanna ſurpriſed by the two Elders*, from Annibale Carracci.
23. *Jupiter and Mercury entertained by Baucis and Philemon*, after Carl Loth.
24. *Diana and her Nymphs at the bath*. The figures in this picture were painted by Abraham Willeborts, and the animals by John Fyt.
25. *The Virgin holding the infant Chriſt upon a table*, from Titian.
26. *A warrior accompanied by a man, to whom he gives his hand*, after Giorgione da Caſtelfranco.
27. *A dying Magdalen*, from the younger Palma.
28. *Chriſt carrying his croſs*, and St. Veronica receiving the Sudarium, half figures, from Giacomo Baſſano.
29. *Judith with the head of Holophernes*, a half figure, from Alexander Varotari.
30. *Judith*, a half figure, after Carlo Veneziano.
31. *A child holding a dog*, a half figure, from Paolo Veroneſe.

Prenner aſſiſted by Stampart, alſo undertook this work; but the prints executed by them, chiefly etchings, are very indifferently executed, and by no means equal to thoſe above cited by Mannl.

JOHN ELIAS MANSFIELD.

Flouriſhed, 1760.

A modern engraver, who, according to Baſan, reſided in Germany; and by whom we have ſeveral prints from various maſters.

ANDREA MANTEGNA.

Born, 1451. Died, 1517.

According to the general opinion of authors, this celebrated artiſt was born at a village near Mantua. Some few indeed have aſſerted, that he was a native of Padua. However, all ſeem to agree, that he was of low parentage, and, in the early part of his life, had no other employment, than that of attending upon cattle. His leiſure hours, which of courſe were not a few, he employed in drawing and deſigning. Some of theſe ſpecimens of his genius being ſeen by his friends, he was placed with a painter, named Giacomo Squarcione, who was ſo pleaſed with him, that he adopted him as his ſon, and took all poſſible pains to inſtruct him in the principles of the art; very properly judging, from the early productions of his pencil, that he would, in proceſs of time, acquire the reputation of a great maſter. Neither was he deceived; for it is ſaid, that, at the age of ſeventeen, Mantegna was employed to paint the altar-piece for the church of Saint Sophia at Padua, which was looked upon with admiration by every one, and gained him the daughter of Giacomo Bellini for his wife. He ſtudied the antiques with unwearied aſſiduity; and accordingly, in all his works, we diſcover much of that chaſtneſs and ſimplicity, which is the characteriſtic of thoſe noble relics of the remoter times. But, at the ſame time, being neglectful of nature, a knowledge of which ought always to be joined to the ſtudy of the antiques, his outlines are, in general, hard and dry; and the gradation of the lights and ſhadows, are not managed with that ſkill which is requiſite to produce an agreeable effect. He was much employed by the duke of Mantua; who was ſo well pleaſed with his paintings, that he rewarded him in a bountiful manner, and conferred upon him the honour of knighthood. His moſt eſteemed performance is ſaid to be the triumph of Julius Cæſar, which is preſerved at this time in the Royal Palace at Hampton Court.

Concerning the mode of engraving, adopted by this great artiſt, performed by ſingle ſtrokes, running from one corner of the plate to another, without any ſecond ſtrokes or hatching over them, in reſemblance of drawings made with a pen, we have already ſpoken in the Eſſay prefixed to the firſt volume, Chap. IV. and VI. and a faithful copy from one of his engravings, is given, plate VI. of the ſame volume; to which the reader is referred. With reſpect to the general obſervation, that the Italians conſider him as the inventor of engraving on metal, it muſt be made one would think, by ſuch only, as have not ſeen Vaſari, who expreſsly attributes the honour to Finiguerra, and places the æra of the invention as early as 1600; at which time, Mantegna was only nine years old. From the artiſt, whoever he might be, that executed the original of plate V. it is probable, that Mantegna, as well as his contemporary Pollaioli, received their inſtructions in the art of engraving; at leaſt, it is certain, that they both of them adopted preciſely the ſame mode of performance. By profeſſor Chriſt, and others, a mark, compoſed of an M. and an A. joined together, ſometimes with an F. either above the monogram, joined to it, or following it, is attributed to this maſter. But all thoſe marks, without doubt, belong to Marc Antonio Raimondi, and not to Mantegna. The reader may ſee them

them diſtinguiſhed upon the plate of monograms, among the marks of Marc Antonio. A tablet, like that expreſſed upon the ſame plate, is frequently found upon the engravings of Mantegna; but this is by no means a proof, that the print was executed by him; for Brixianus, and ſeveral other contemporary engravers, uſed a ſimilar tablet. Mantegna's prints are beſt diſtinguiſhed by the excellency of the deſign, and the truth of the outlines, eſpecially where the naked parts of the human figure occur.

The following prints, among others, are by this maſter:

The entombing of Chriſt, a middling-ſized plate, length-ways. On the tomb is this inſcription, HUMANI GENERIS REDEMPTORI.

Chriſt holding the ſtandard of the croſs between two ſaints, a large upright plate.

A battle of ſea gods, in which is ſeen a back-figure of Neptune; a middling-ſized plate, length-ways.

A battle of Tritons, &c. without the figure of Neptune, the ſame.

Four dancing female figures, the ſame.

A Bacchanalian, a large plate, length-ways, in which a young man, intoxicated with liquor, appears ſeated upon a tub, ſupported by a ſatyr.

The triumph of Julius Cæſar, engraved from his own painting, on nine middling-ſized plates, nearly ſquare. A complete ſet of theſe engraving is exceedingly rare. They were copied in chiaro-ſcuro by Andrea Andreani.

BENEDETTO MANTEGNA. See MONTEGNA.

MANTUANUS. See GHISI.

RODOLPHE MANUEL. See DEUTSCH.

MANWAIRING.

Flouriſhed, 1760.

A name affixed to the portrait of the *Rev. Mr. Madan*.

CARLO MARATTI.

Born, 1625. Died, 1713.

This celebrated painter was born at Camerino, in the Marquiſate of Ancona. He was the diſciple of Andrea Sacchi, and excelled in hiſtorical and portrait painting. He ſtudied with great attention, not only the moſt excellent remains of antiquity, but alſo the remarkable paintings of the Italian ſchools; by which means he made himſelf maſter of the moſt beautiful and elegant forms; and theſe he introduced into his own compoſitions with great ſucceſs. But he is particularly commended for the dignity and grace, which he manifeſted in the airs and turn of the heads of his female figures.

He amuſed himſelf with the point; and his etchings are executed in a free, ſpirited ſtyle; much neater, and better finiſhed, than thoſe of painters uſually are. The characters of the heads of his figures

are finely expreſſed; and the naked parts of them, wherever they occur, are touched in a maſterly manner.

We have many prints by him, all of which are much eſteemed; and, among them, the following:

A ſet of ten ſmall upright plates, the ſubjects taken from *the life of the Virgin*, after his own compoſitions.

Several *holy families* and *madonas*, the ſame, of various ſizes.

Joſeph diſcovering himſelf to his brethren, a middling ſized plate, length-ways, from Francis Mola.

Chriſt diſcourſing with the woman of Samaria, a large upright plate, from Annibale Carracci.

The ſcourging of St. Andrew, a middling ſized plate, length-ways, from Dominichino

Heliodorus driven from the Temple, a large print, length-ways, arched at the top, on two plates, from a picture of Raphael in the Vatican.

St. Charles Borromée, interceding for the people afflicted with the plague, a large upright plate, from Perugin.

MARC ANTONIO. See RAIMONDI.

MARC DE RAVENNA. See RAVENNA.

A. MARCENAY DE GHUY.

Flouriſhed, 1760.

A modern French engraver, by whom we have the following prints:

Tobit reſtoring ſight to his father Tobias, a ſmall upright plate, from Rembrant.

The teſtament of Eudamidas, a middling-ſized plate, length-ways, from Pouſſin; and ſeveral portraits; among them, *Henry* IV. *of France*, *the duke of Sully*, *Marſhal Saxe*, &c.

PETER MARCHAND, or MARCHANT.

Flouriſhed, 1577.

An ancient engraver on wood and copper. According to profeſſor Chriſt, he marked his prints with a monogram, compoſed of a P. and an M. joined together, in the manner expreſſed upon the plate at the end of the volume; to which was uſually added the date, 1577. I much doubt, whether the mark with the date above-mentioned can poſſibly belong to this artiſt.

I have ſeen his name at length, affixed to *a book of goldſmiths ornaments*, conſiſting chiefly of ſprigs and foliage, executed in a very neat, free ſtyle, with the graver only. To his name he added the date in this manner: "Petrus "Marchant fecit, 1623." Sometimes he uſed a monogram, not greatly different from that given by M. Chriſt. See the plate of monograms.

MARCHAND is alſo the name of a modern artiſt, affixed to a portrait of *Mrs. Cibber*, after Hudſon.

MARCO.

Flouriſhed,

This is only the baptiſmal name of ſome painter, for ſuch he appears to have been, by a rude, ſlight etching of a landſcape, into which is introduced *the Sibyl ſhowing to the emperor Auguſtus the Virgin and Child, who appear in the clouds.* It is a large plate, length-ways; and the name is inſcribed in this manner: MARCO. AV. F. but without any date.

MARCOUL.

Flouriſhed,

According to Florent le Comte, we have engraved by him ſeveral ornamental prints for lock and gunſmiths, he being himſelf in that way of buſineſs.

JAQUES MARGHUCCI.

Flouriſhed,

An engraver and printſeller, by whom, according to M. Heineken, we have ſome prints of *antique buſts, ſtatues,* &c.

MICHAEL MARIESCHI.

Born, Died, 1743.

This artiſt was a native of Venice, and excelled in deſigning and painting of architecture. He worked a conſiderable time in Germany; and afterwards returned to Venice, where he painted the moſt remarkable views in that city, which he alſo etched. He died, 1743.

JOHN MARIETTE.

Born, Died, 1742.

This ingenious artiſt was a native of France. He ſtudied under J. B. Corneille, his brother-in-law, with the intention, it ſeems, of becoming a a painter. But, by the advice of Charles Le Brun, he quitted that purſuit, and applied himſelf to deſigning and engraving, and alſo carried on a conſiderable commerce in prints. His compoſitions have frequently a conſiderable degree of merit. The heads of his figures are often well characterized; his drawing, though much mannered, is not abſolutely incorrect. His ſtyle of graving is coarſe and ſlight. He worked with both the point, and graver; but never greatly excelled in the uſe of either. We have a prodigious number of prints by this maſter; many of them ſmall plates for books, vignettes, and other ornaments of the like kind, as well from his own compoſitions, as from thoſe of Corneille and other maſters. The following are placed among his moſt capital works:

St. Peter delivered from priſon by an angel, a large plate, length-ways, from Dominichino.

Moſes found by Pharaoh's daughter, the ſame, from Nicholas Pouſſin.

The angels miniſtring to Chriſt in the deſart, a large upright plate from Le Brun.

MARINUS.

Flouriſhed, 1630.

This artiſt was a native of Flanders, and he reſided principally at Antwerp. His plates are executed in a very ſingular ſtyle, with the graver only. The ſtrokes are very fine and delicate, and croſſed over each other in a lozenge-like form, which he filled up with thin, long dots. He alſo ſeems to have greatly affected to ſhow his command of the graver, by the twiſting and turning of the ſtrokes, without the leaſt reſtriction. His prints, though generally very neat, want the ſtyle of the maſter in the determination of the folds of the draperies, and the outline of the human figure, the extremities of which are heavy and not marked with preciſion. Cornelius Viſſcher ſeems to have had an eye to the works of this maſter; for his uſual ſtyle of engraving bears no ſmall reſemblance to that of Marinus, but conſiderably improved, eſpecially with regard to the clearneſs and beauty of effect. Fine impreſſions from the beſt plates of Marinus are held in very high eſtimation; among which the following may juſtly be reckoned:

The flight into Egypt, a night piece; a large plate, length-ways, from Rubens.

St. Ignatius curing the diſeaſed; a large upright plate, from the ſame painter.

St. Francis of Xavier reſtoring life to a dead perſon, its companion, the ſame.

The adoration of the ſhepherds, a large upright plate, from Jaques Jordaens.

Chriſt before the high prieſt Caiphas, the ſame, from the ſame painter.

The martyrdom of St. Apollinus, the ſame, from the ſame.

The village children forming a groteſque concert, a middling-ſized plate, length-ways, from C. Sachtleven, dated 1633.

He alſo engraved from Michael Angelo, Carravaggio, Van Dyck, and other maſters.

MARIOTTI.

Flouriſhed,

By this artiſt, who, I preſume, was an Italian and a painter, we have etched, in a ſlight ſpirited ſtyle, a frontiſpiece to a collection of *altar-pieces*, publiſhed at Rome by Giovanni Giacomo Roſſi, in folio. It is from a deſign of Ciro Ferri; and the naked parts of the figures which occur in it are well drawn, and in the ſtyle of a painter.

MARLIE. See LEPICE.

MARLOW.

Flouriſhed, 1675.

The name of an obſcure Engliſh engraver, whoſe only employment appears

to

to have been for the bookſellers. We find it ſubſcribed to a portrait of *John Mayne*, which was prefixed to a Practice of Arithmetic, in octavo, publiſhed 1675.

EDMUND MARMION.

Flouriſhed,

If this artiſt was not an Engliſhman, he certainly reſided in England. We have ſeveral ſlight etchings by him, but not executed in a ſuperior ſtyle. The manner he adopted bears ſome reſemblance to that of Gaywood; but the latter was certainly the better artiſt of the two. I have ſeen two or three ſmall domeſtic ſubjects by Marmion, repreſenting *gentlemen and ladies*, from deſigns of his own. His name is alſo affixed to the portrait of *George Tooke* of Popes.

JOHN MAROT.

Flouriſhed, 1670.

This artiſt was a native of France, and an architect of ſome note. He chiefly, however, employed himſelf in engraving plans and elevations of buildings, views of churches, palaces, and other great architectal works, in which he was aſſiſted by his ſon. "His works," ſays M. Heineken, "are "very conſiderable, eſpecially if we join to them thoſe of Daniel Marot, "architect to William the Third, king of England, who alſo engraved a "great number of plates. We have a collection of prints, entitled, *Receuil* "*des Planches des Sieurs Marot, pere & fils*; and," continues the ſame author, "as I find, in that collection, prints marked with the name of Daniel Marot, "I am led to believe, that Daniel, the architect above mentioned, was the "ſon of John Marot."

A. D. MAROTTE is a name affixed to ſeveral plates, in a large folio collection of plans and elevations of the public buildings at Rome, entitled, *Les Edifices Antiques de Rome*, publiſhed at Paris by Antoine Deſgodetz, 1682. The name probably ought to be ſpelt Marot, as I cannot find the leaſt account of any artiſt named *Marotte*; and the ſtyle of engraving, in which thoſe plates is executed, exactly reſembles that of the Marots.

WILLIAM MARSHALL.

Flouriſhed, 1640.

He was one of thoſe laborious artiſts, whoſe engravings were chiefly confined to the ornamenting of books. And indeed his patience and aſſiduity is all we can admire, when we turn over his prints, which are prodigiouſly numerous. He worked with the graver only, but in a dry, taſteleſs ſtyle; and from the ſimilarity, which appears in the deſign of all his portraits, it is ſuppoſed, that he worked from his own drawings after the life, though he did not add the words, *ad vivum*, as was common upon ſuch occaſions. But, if we grant this to be the caſe, the artiſt will acquire very little additional honour upon that account; for there is full as great a want of taſte manifeſt

manifeſt in the deſign, as in the execution of his works on copper. As far as one can judge from the portraits, which we have by him, he appears to have begun to engrave early in the reign of James the Firſt; and he was employed by Moſeley the bookſeller, for forty years from the year 1634. Portraits conſtitute the beſt part of his performances; but we have beſides a large number of frontiſpieces, ornamental pages, and other decorations for books, by his hand. I ſhall take notice of the following prints only:

Alexander, earl of Sterling, an oval in quarto.

Dr. Donne when young, an octavo plate.

The Rev. Dr. John Taylor, an oval quarto.

The Rev. John Sym, the ſame.

Rev. Joſiah Shute, an oval in folio.

Sir Thomas Fairfax on horſeback, a ſmall half-ſheet print.

The frontiſpiece to *the Arcadian Princeſs*, in octavo, dated 1635.

The frontiſpiece to *the Evangelical harmony*, printed at Cambridge, in quarto.

The frontiſpiece to *Virgil*'s *Works* by Ogilby, dated 1649.

DES MARTEAU.

Flouriſhed, 1760.

This ingenious artiſt revived the ſpecies of engraving, which had been attempted in ſeveral ſtyles by ſome of the old maſters, alſo by Lutma, Boulanger, and other more modern artiſts; and indeed carried it to great perfection. It is performed with a point, and conſiſts entirely of dots, which are alſo ſoftened and harmonized with the graver. We have by Des Marteau, who was a native of France, and reſided at Paris, ſeveral excellent engravings, in imitation of chalk drawings; particularly academical ſtudies, from the drawings of the greateſt French artiſts. He did not, however, confine himſelf entirely to academy figures; we have ſeveral paſtoral ſubjects by him, from Boucher, and ſome few hiſtorical and emblematical prints: among them are the following:

Lycurgus ſtruck upon the face by a plebeian, by which blow he loſt his eye, a middling-ſized plate, length-ways, from the younger Cochin.

Juſtice protecting the arts, a ſmall upright plate, from the ſame.

An *allegorical ſubject* upon the death of the Dauphin, the ſame, from the ſame.

PETER MARTENESIE.

Flouriſhed, 1760.

This artiſt was a native of Antwerp, and the diſciple of Le Bas, whoſe ſtyle of engraving he imitated, and with ſome ſucceſs. He reſided at Antwerp, where he executed ſeveral plates; among others,

The country watering place, a middling-ſized, upright plate, from Berchem.

The father of the family, a large plate, length-ways, from Greuze.

MARTIN SCHOEN. See SCHOEN.

MARTINET.

Flouriſhed,

The name of a modern French lady, who was daughter in-law to Nicholas Dupuis, from whom ſhe learned the art of engraving. We have by her hand, among other things, *the death of Adonis*, a large upright plate, from Bianchi.

MARTINET, brother to the above-mentioned lady, engraved ſome ſmall *views*, *vignettes*, *animals*, &c.

MARTINI.

Flouriſhed,

To an *emblematical ſubject*, very ſlightly, and indeed very indifferently etched, I have ſeen this inſcription, *Martini opus*. It is a ſmall upright plate; but the artiſt is entirely unknown to me.

MARTIR.

Flouriſhed,

A name affixed to the portrait of *Vincentius Maculanus*.

MARVIE.

Flouriſhed,

This artiſt does not ſeem to have been a regular engraver, but a deſigner. However, he etched a few plates, particularly one, repreſenting *the rejoicing made at the birth of the duke of Burgundy*, which was finiſhed with the graver by J. Ouvrier.

F. DE LA MASE.

Flouriſhed,

By this obſcure artiſt, who apparently was a native of France, we have ſome few etchings, which ſeem to merit more attention than has been paid to them. I ſhall mention one in particular, repreſenting *St. Jerom in his cavern*, a middling-ſized upright plate, from La Hyre, which proves him to have been a man of ability.

MASQUELIER.

Flouriſhed, 1760.

A modern French engraver, by whom we have ſeveral plates, and, among others, an *old man repreſented in a deſart, kneeling near a ſcull*, a middling-ſized upright plate, from Gerard Dou, entitled, *Diogenes*; alſo ſeveral *vignettes* and other *ornamental book-plates*, &c.

MAS-

MASSARD.

Flouriſhed, 1760.

A modern French artiſt, by whom we have a variety of *vignettes* and other *book-plates*, from the younger Cochin, Pariſeau, and other maſters.

JOHN BAPTIST MASSE.

Flouriſhed, 1750.

This artiſt was an excellent miniature painter. He was living, when Baſan publiſhed his Dictionary, at Paris, his native city; but muſt, at that time, have been a very old man. It appears, that in the early part of his life, he applied himſelf to engraving; but he afterwards quitted that profeſſion, and ſtudied painting. However, to his care we owe the ſeveral fine engravings from the pictures of Le Brun in the gallery at Verſailles. Part of the drawings he made himſelf, for the engravers who were employed to work from, and directed the work, which, ſays Baſan, required every exertion on his part, to bring it to that perfection with which it was executed. He engraved himſelf, the portrait of *Mary of Medicis*, which is placed at the head of the collection of prints, entitled, *the Luxembourg Gallery*, from the pictures of Rubens.

G. MASSI.

Flouriſhed, 1730.

Is a name affixed to a portrait of *Alaman Salviati, Card.* from P. Nelli. dated 1730.

C. MASSINI.

Flouriſhed,

The name of an Italian artiſt, who was apparently a painter. It is affixed to a ſmall upright etching, very ſlightly executed, from G. F. Greut, repreſenting *Penelope with her web.*

ANTHONY MASON.

Flouriſhed, 1670.

This artiſt was a native of France. He flouriſhed towards the concluſion of the laſt century, and reſided, I believe, chiefly at Paris. It appears, that he ſometimes amuſed himſelf with painting portraits from the life, ſome of which he alſo engraved. We have no account of the life of this extraordinary artiſt; nor are we even informed from what maſter he learned the principles of engraving. Indeed it ſeems to have been from no maſter; for he followed no particular ſtyle, but adopted a new one of his own. He worked entirely with the graver, and handled that inſtrument with aſtoniſhing facility. He ſeems to have had no kind of rule to direct him, with reſpect to the turning of the ſtrokes; but twiſted and twirled them about, without the leaſt regard to the different forms he intended to expreſs, making

them entirely ſubſervient to his own caprice. Yet the effect he has produced in this ſingular manner, is not only far ſuperior to what one could have ſuppoſed, but is often very picturesque and beautiful. It was not in hiſtorical engraving that his greateſt ſtrength conſiſted. He could not draw the naked parts of the human figure ſo correctly as was neceſſary; but where the ſubject required the figures to be clothed, he ſucceeded in a wonderful manner. He paid great attention to the minutiæ of the deſigns he copied from. The hair of the *gray-headed man*, as the portrait of Briſacier is called, is executed with ſo much lightneſs and preciſion, that none, who have not ſeen and examined it, can form an idea adequate to its ſingular merit. But theſe beauties, in many other inſtances, occur in the works of Maſſon. It is needleſs to point them out more particularly, as they are obvious even to the common eye.

Among the moſt eſteemed works by this admirable artiſt, may be reckoned the following:

The aſſumption of the Virgin, a large upright plate, from Rubens.

A holy family, a middling-ſized plate, length-ways, from N. Mignard.

Chriſt with the Pilgrims at Emaus, a large plate, length-ways, from Titian, the original picture of which is in the cabinet of the king of France. This admirable print is commonly known by the name of *the table-cloth*, for the cloth, with which the table is covered, is executed in a very ſingular ſtyle. I have ſeen a proof impreſſion of this plate, in which little more is done than outlines of the figures, &c. ſcratched in with a dry point upon the plate.

Alſo the following portraits:

The comte de Harcourt, a large upright plate.

Guillaume de Briſacier, ſecretary to the queen of France, a middling-ſized upright plate; uſually known in England by the name of *the Gray-headed Man*, becauſe the hair in this print is ſo finely executed.

Anne of Auſtria, queen of France, a large oval plate, from Mignard.

The vicomte de Turenne, the ſame.

M. Guido Patin, Med. Doct. a ſmall upright plate, from a picture painted by himſelf, as we may learn from this inſcription affixed to it, *Ant. Maſſon ad vivam ping. et ſculp.* 1670.

Magdalene Masson, daughter to the above-mentioned artiſt, alſo engraved ſeveral portraits in a very neat ſtyle; among others that of *Louis Hen. de Gondrin de Monteſpan*, from a painting by her father.

JAQUES MATHAM, or MAETHAM.

Born, 1571. Died,

This artiſt was born at Haerlem; and after the death of his father, Henry Goltzius, a celebrated painter and engraver, married his mother. From his father-in-law he learned the art of engraving. At what age this event took place is uncertain; but we may reaſonably conclude, whilſt Matham was yet very young. Adviſed, no doubt, by his tutor, he went to Italy, to complete his ſtudies from the works of the greateſt maſters; and in that country he

engraved a conſiderable number of plates. At his return, he worked under the eye of Goltzius, and produced many very valuable prints. Following the example of his father-in-law, he worked entirely with the graver, in a clear, free ſtyle; but never equalled him in point of taſte or correctneſs of drawing, eſpecially when confined to the naked parts of the human figure.

The following prints by this artiſt are greatly eſteemed.

Abraham putting away Hagar and Iſhmael, a large upright plate, from Abraham Bloemart. The companion, repreſenting *Eliſha and the widow of Sarepta*, was engraved by Saenredam.

Sampſon ſleeping upon the knees of Dalilah, a middling-ſized plate, length-ways, from Rubens.

The viſitation of the Virgin, a large plate, length-ways, from Francois Salviati.

The nativity of Chriſt, a large upright plate, from Taddeo Zucchero.

The Virgin and child, with Elizabeth and St. John, who is preſenting a bird to the infant Chriſt, a middling-ſized upright plate, from M. de Boys.

The marriage in Cana of Galilee, a very large plate, length-ways, from F. Salviati.

The ſame ſubject, a middling-ſized plate, length-ways, from Taddeo Zucchero.

Chriſt raiſing the widow's ſon from the dead, a large upright plate, arched at the top, from Frederic Zucchero.

The crucifixion, a large upright plate, from Albert Durer.

The ſame ſubject, after Goltzius, a middling-ſized upright plate.

Chriſt with the two diſciples at Emmaus, a ſmall upright plate from the ſame.

The aſſumption of the Virgin, a large upright plate, from Taddeo Zucchero.

The alliance of Venus with Ceres and Bacchus, a middling-ſized plate, length-ways, from Titian.

Mount Parnaſſus, from the picture of Raphael in the Vatican.

The loves of the Gods, four middling-ſized upright plates. I. *Jupiter and Europa*. II. *Apollo and Leucothoe*. III. *Mars and Venus*. IV. *Hercules and Deianira*.

The type of the human life, a very large print on three plates.

Four times of the day, four middling-ſized plates, length-ways, from Carl van Mander.

Perſius and Andromeda, a middling-ſized plate, length-ways, from H. Goltzius.

Cupid and Pſyche, a middling-ſized upright plate, from Abraham Bloemart.

Several large *landſcapes*, from the ſame painter.

We have ſome few portraits by this maſter; among others, that of *Abraham Bloemart*, from Paul Moreelſe, &c.

He alſo engraved from Michael Angelo, Paolo Veroneſe, Spranger, and a variety of other maſters.

Matham ſometimes uſed a monogram, compoſed of an I. an M. and an A. joined together. See the plate at the end of the volume.

THEO-

THEODORE MATHAM.

Flouriſhed, 1630.

He was the ſon of Jaques Matham, mentioned in the foregoing article; and from his father learned the firſt principles of engraving. He went to Italy to complete his ſtudies, and worked in the ſchool of Cornelius Bloemart, conjointly with Michael Natalis, Perſyn, and other Flemiſh engravers. He did not confine himſelf to the graver only, but ſometimes called in the aſſiſtance of the point. The greater part of his works conſiſts in portraits; and many of them are executed in a manner, that does him much honour as an artiſt. The following prints are by him:

The Virgin and Child, with St. John, a middling-ſized upright plate, after Baſan, for the collection of engravings from the pictures in the cabinet of M. Reynot.

A holy family, a middling-ſized plate, length-ways, from J. Sandrart.

Add to theſe the following portraits:

Michael le Blon, agent to the crown of Sweden, a ſmall upright plate, from Vandyck, very ſcarce.

Stephen Vacht, dean of Sarten, a middling-ſized upright plate, from J. Spilberge.

Claudius a Salmaſi, from Dubordieu, the ſame.

Gaſpar Barlæus, Med. et Philoſ. the ſame, from J. Sandrart.

Nocuit Differ, the ſame, without the painter's name, dated 1638.

With many others from P. Gribber, J. Mytens, J. Raveſtien, and other Dutch and Flemiſh maſters. He often ſigned the initials T. M. only to his plates; and ſometimes he added to them the word *fecit* or *ſculp.* for *ſculpſit.*

ADRIAN MATHAM.

Flouriſhed, 1630.

This engraver was a native of Haerlem, but of the ſame family with the two preceding artiſts. He worked with the graver only, in a ſtyle greatly reſembling that of Jaques De Gheyn the elder, who was the diſciple of Henry Goltzius; but his works are by no means equal to thoſe of that maſter in point of merit. Matham drew the human figure very incorrectly; the extremities eſpecially are heavy, and not well marked. The following engravings are by him:

Part of the plates for a large folio volume, entitled, *Academie de L'eſpée*, publiſhed at Antwerp, 1628, by Girard Thibault.

The golden age, a middling-ſized plate, length-ways, from Goltzius.

An *old man careſſing a woman, to whom he preſents his purſe*; a large upright plate, from the ſame. The heads are nearly half the ſize of nature.

Two beggars, one *a man with a wooden leg, who is playing upon the viol*; the other, *a woman ſinging a ballad*; a middling-ſized upright plate, from A. Vander Venne.

MATHEUS.

Flouriſhed, 1620.

This artiſt reſided at Paris, where he appears to have worked conſiderably for the bookſellers. His engravings are by no means deſtitute of merit. They are exceſſively neat, performed with the graver only, and, from the ſtyle in which they are executed, I ſhould ſuſpect that he was the diſciple of Thomas de Leu. They appear to be chiefly from his own deſigns, and conſiſt in general, of frontiſpieces of various ſizes, and other ornamental book plates. The figures, which he occaſionally introduced, are not badly proportioned, or ill drawn. I ſhall mention the following prints only by this maſter, all from his own deſigns:

The adoration of the wiſe men, a ſmall upright plate.

The frontiſpiece to *a General Hiſtory of France*, in folio, publiſhed at Paris, 1619.

The frontiſpiece to a book, entitled, *Amours D'Endimion et de la Lune*, the ſame, 1624.

The frontiſpiece to *the Works of Thomas Aquinas*, Paris, 1622, &c.

C. MATHEY.

Flouriſhed,

The name of an engraver of no great note, affixed to the portrait of *Michael Angelo Corelli*, after Howard; and ſome few others.

A. MATHIEU.

Flouriſhed, 1656.

This artiſt was apparently a native of France. We have by him ſome ſpirited etchings, retouched with the graver, in a ſtyle ſomewhat reſembling that of Callot, for a thin folio volume, entitled, *Les Armes triomphantes de ſon Alteſſe Monſeigneur le Duc d'Eſperon, pour le Suiect de ſon heureuſe entree, faite dans la Ville de Dïon, le 8me. May* 1656, conſiſting of the triumphal decorations, which were uſed at the public entry.

CORNELIUS MATSYS.

Flouriſhed, 1545.

This artiſt is placed by M. Heineken in the Flemiſh ſchool. He flouriſhed about the middle of the ſixteenth century; and from the ſmallneſs of his engravings in general, may properly be ranked among the little maſters. We have a great number of plates by this artiſt, chiefly, if not all, from his own deſigns. His ſtyle of engraving bears ſome reſemblance to that of Francis de Babylone; but his drawing, though not entirely correct, is certainly ſuperior to what we diſcover in the works of that old engraver. The figures deſigned by Matſys have much of the Italian taſte in them; and ſometimes

ſometimes they are by no means inelegant, or badly proportioned. What he failed moſt in ſeems to have been the heads of his female figures, which are neither handſome nor expreſſive. Matſys generally uſed a monogram compoſed by a C. an M. and an A. joined together, to which he often added the date. But we frequently meet with another monogram, much reſembling that of Matſys, compoſed by a C. an M. and an E. joined together, bearing nearly the ſame date. Hence M. Heineken, and other ingenious authors have been led to conclude, that both marks belonged to the ſame perſon, and read the name Cornelius Met, or Metſys. Profeſſor Chriſt attributes the laſt monogram to a painter named Gaſpar, or rather Caſpar Medebech, of Cologna; but he had forgotten that the ſame engraver has, on ſome few prints, not only affixed the monogram as mentioned, but his name, or the abbreviation of his name, thus, COR. MET. which he himſelf reads Cornelius Metenſis; and perhaps with great probability of truth. Therefore the three laſt letters, MET. cannot agree with the name of Medebech. But, in order to avoid, as much as poſſible, this confuſion of names, I ſhall lay before the reader my reaſons for ſuppoſing, that theſe marks belonged to two different perſons; and if they ſhould not appear to be ſatisfactory, he muſt judge for himſelf. Firſt, thoſe engravings marked with the former monogram, have more ſpirit and appearance of originality of deſign, than thoſe marked with the latter, which are not only very ſtiff and formal, but often copies from other prints. Secondly, the ſtyle of the former engravings is more looſe and free; the latter appears to be founded upon that of Aldegraver; it is neater indeed, in general, but by no means equal in point of merit. Thirdly, in any compleat ſet of prints, whether taken from the *Bible hiſtories*, or whether they repreſent the *virtues*, *vices*, &c. both theſe marks never occur, as they would be likely to do, if they were both of them adopted by the ſame maſter; eſpecially as we find them upon different prints of the ſame date: for theſe artiſts were certainly contemporary with each other. The reader will find the prints, marked with the latter monogram, noticed under the article METENSIS; and both the monograms copied on the plate at the end of the volume. The following prints are all marked in the manner firſt mentioned:

A ſet of prints from the *Old Teſtament*, ſmall plates, length-ways. Upon ſome of theſe, particularly that wherein the angel is repreſented appearing to Hagar in the deſert, and that repreſenting the meeting of Abraham with Melchizedeck, the above-mentioned monogram is not only affixed, but the name written at length in this manner, *Cornelius Matſys fecit*: they are dated 1549 and 1550.

The cardinal virtues, ſmall upright plates.

Cleopatra with the aſp, a ſmall plate, length-ways, dated 1550.

An old man with two old women, one of whom holds a baſket of eggs, a ſmall upright plate, dated 1549.

A ſet of goldſmiths ornaments, ſmall upright plates; and a variety of other ſubjects.

COR-

CORNELIUS MATTEUS.

Flouriſhed,

The name of an artiſt, who by his ſtyle of etching I ſuſpect to have been a painter. It is affixed to a ſmall landſcape, with a ruin in the back-ground, etched in a ſlight, ſpirited ſtyle, bearing ſome reſemblance to that adopted by H. Swanefield.

LODOVICO MATTIOLI.

Born, 1662. Died,

This artiſt was born at Bologna. He learned the firſt principles of drawing from Carlo Cignani, and improved himſelf from the works of the great maſters. He contracted a cloſe friendſhip with Giuſeppe Maria Creſpi, a celebrated painter, and etched ſeveral plates from his paintings. We have alſo etchings by Mattioli from his own compoſitions, and from thoſe of Lodovico Carracci, and other maſters.

MAUCOURT.

Flouriſhed,

A modern painter, who alſo engraved ſeveral mezzotintos from his own compoſitions. According to Baſan, he reſided at London.

HENRY MAUPERCHE.

Flouriſhed,

This artiſt was a native of France, and excelled in painting landſcapes. He alſo amuſed himſelf with the point, and imitated the ſtyle of etching adopted by Swanefield, with ſome ſucceſs. We have by him, a ſet of landſcapes, into which he has introduced ſome hiſtorical ſubjects from the Bible; middling-ſized plates, length-ways, from his own compoſitions. Six plates repreſenting *the hiſtory of Tobit*, the ſame. Six repreſenting *the hiſtory of the Virgin Mary*, from the annunciation to the flight into Egypt, both incluſive, the ſame. Twelve ſmall *landſcapes*, length-ways, from Swanefield.

PAUL MAUPIN.

Flouriſhed,

This artiſt was born at Abbeville in Picardy, and engraved upon wood. We have by him ſome prints in chiaro-ſcuro, from Jaques Stella, and a very large plan of Rome, with views of the public buildings, which Giovanni Maggi firſt undertook to perform; but that artiſt was obliged to abandon the enterprize, for want of ſufficient money to complete it. Baſan mentions another MAUPIN, who, he tells us, was a relation to the foregoing artiſt, and an engraver on wood; but he has not ſpecified any of his works; and Papillon ſpeaks of an engraver on wood, whom he calls SAINT MAUPIN, and informs us that he was a native of Lions, and that, in the year 1625, he engraved *a view of that town* on wood.

CHRIS-

CHRISTOPHER MAUREAR.

Flouriſhed, 1590.

This artiſt was an engraver on wood, and, according to profeſſor Chriſt, the diſciple of Tobié, or Chriſtopher Stimmer. We have many neat little engravings by him, chiefly from the deſigns of Tobié Stimmer, and Joſt Ammon. His mark is compoſed of a C. and an M. joined together, in the manner repreſented on the plate at the end of the volume. He appears to have been a native of Zurich.

DE SAINT MAURICE.

Flouriſhed, 1760.

This gentleman was an officer in the guards at Paris, and a lover of the arts. He was not only a man of taſte and a collector, but he amuſed himſelf alſo with the graver. We have by him, among other prints, one repreſenting *an old man playing upon the flute, encompaſſed by five children*; a very ſmall plate, length-ways, from Le Nain.

FRANCESCO MAZZUOLI, called PARMIGIANO.

Born, 1504. Died, 1540.

This juſtly celebrated artiſt was born at Parma, and was taught the firſt principles of painting by his two uncles. The great reputation, which Michael Angelo Buonaroti and Raphael had acquired by their works, incited his curioſity to go to Rome to examine them. In this city he reſided a conſiderable time, and ſtudied the paintings of the latter with great attention, and with great ſucceſs. From the fertility of his genius, and the ſoundneſs of his judgment, it was reaſonable to expect every thing that was excellent at his hand. But his progreſs towards perfection was greatly retarded by an idle infatuation, which led him to the ſtudy of alchemy; in purſuit of which, he not only waſted a conſiderable part of his property, but, what is far worſe, much of that precious time, which if properly applied, would doubtleſsly have greatly augmented his reputation.

As a painter, it is needleſs to ſpeak of him here. The high eſteem his works have juſtly been held in for ſo many years is a ſufficient proof of their value. As a deſigner and an engraver only, he claims a place in the preſent work.

In the etchings of this great maſter, we diſcover the hand of the artiſt, working out a ſyſtem, as it were, from his own imagination, and ſtriving to produce the forms he wanted to expreſs. We ſee the difficulty he laboured under; and cannot doubt, from the examination of the mechanical part of the execution of his works, that he had no inſtruction. It appears to be ſomething entirely new to him, without the knowledge of any thing better. We know, that he certainly was not the firſt inventor of etching, becauſe it was practiſed in Germany, before he was of age to attempt it, yet it appears, as if he had been unacquainted of the prior diſcovery, or only knew of it imperfectly by report; and, in the latter caſe, he might have been nearly

as

as much at a loſs, as in the former. But to return from this digreſſion. The ſpirit and genius, which appear through the cloud, are ſuch as juſtly render his etchings exceedingly valuable; and on this account, they have been often copied, and ſometimes indifferently. The mechanical part of them is ſcratched in with the point, often badly corroded with the aqua fortis, and retouched with the graver, without the leaſt appearance of knowledge, as an engraver. But looking beyond theſe defects the ſweet characters of the heads, to the elegant turns of the figures, and to the beauty and ſimplicity of the compoſitions of theſe rude ſketches, what is wanting, in the excellency of the mechanical part of the art, is abundantly ſupplied to the judicious eye, in the fire and animation of the maſter. The copies are always better than the originals, with reſpect to the regularity of the workmanſhip. But even the beſt of them are exceedingly defective in ſtyle and ſpirit; ſo that they are eaſily diſtinguiſhed upon the compariſon. Good impreſſions of the originals are very rare; ſuch, I mean, as are not retouched. From the foulneſs of the copper upon which he engraved, and the little ſkill he had in managing the aqua fortis, his etchings are ſeldom clear or perfect in their appearance; though ſome indeed are greatly ſuperior to others in this reſpect; and thoſe perhaps he executed in the latter part of his life.

It is alſo ſaid, that he engraved many prints on wooden blocks in chiaro-ſcuro; but it is much more likely, as Baſan juſtly obſerves, that he was only the director of theſe works, and that they were executed by Ugo da Carpi, Andrea Andreani, and other maſters. De Piles tells us, that Parmigiano kept an engraver in his houſe, named Antonio Frontano, who robbed him of all his plates, deſigns, and wooden engravings for the chiaro-ſcuros, which drove him nearly to diſtraction; though he afterwards recovered the greater part of them. Papillon mentioning the ſame circumſtance, adds, that Frontano was an engraver on wood and copper alſo. But how far this ſtory is to be depended upon, I cannot ſay.

The following etchings are by this great maſter:

Moſes and the burning buſh, a ſmall plate length-ways, which, from the great rudeneſs of its appearance, ſeems to have been one of his firſt attempts.

A holy family, wherein the Virgin is repreſented ſeated, and the Child in a cradle before her; a middling ſized plate, length-ways.

The adoration of the ſhepherds, a ſmall upright plate.

The entombing of Chriſt, a middling-ſized upright plate. Guido copied this print, nearly in the ſame ſize.

The reſurrection of Chriſt, a ſmall upright plate.

A ſet of thirteen ſmall upright plates, repreſenting *Chriſt and the twelve apoſtles*, ſingle figures.

A mother inſtructing her four daughters a ſmall plate, length-ways.

A ſmall upright plate, repreſenting *a back figure of a man, with a woman by his ſide*. All theſe are from his own compoſitions.

St. Peter and St. John healing the lame man, from the cartoon of Raphael, a middling-ſized plate, length-ways. Baſan ſpeaking of this print ſays, it imitates by means of a ſecond plate (or rather perhaps a wooden block)

the effect of a drawing. I have never ſeen any of the tinted impreſſions. One which I have before me is a fine ſpirited etching. We ſee he has mixed his own ſweet manner with that of Raphael, in the treatment of the heads; and it ſeems to me to loſe nothing by the alteration. This, in my opinion, is one of his fineſt and moſt determined etchings.

MAZOT.

Flouriſhed,

An artiſt of no note, by whom we have ſome few indifferent portraits; among others, that of *Chriſtian* IV. *king of Denmark*.

CHRISTIAN DE MECHEL.

Flouriſhed, 1760.

This artiſt was a native of Bale. He reſided at Paris at the time Baſan publiſhed his Dictionary of Engravers. We have by him the following prints:

A philoſopher mending his pen, a middling-ſized upright plate, from Metzu.

Cupid ſhooting an arrow, a middling-ſized upright plate, from Carlo Vanloo.

Four ſmall *views of the Rhine*, from Weirotter, &c.

ISRAEL VAN MECHELN,

Born, Died, 1523.

I have already ſpoken of this artiſt, and of his works, in the fourth Chapter of the Eſſay on the Art of Engraving, given in the former part of the firſt volume. It appears, that he was born at Mecheln, a village near Bocholt, a town upon the banks of the Aa, in the Biſhopric of Munſter in Weſtphalia. But he reſided chiefly at Bocholt.

His father, whoſe baptiſmal name was alſo Iſrael, was a goldſmith; and it is very probable, that the ſon himſelf was firſt brought up to that buſineſs. The great multiplicity of engravings by this artiſt, and the apparent diſtance of time in which they were executed, has led M. Heineken, a very able and accurate writer on the ſubject of engraving, to conclude, that the father engraved, as well as the ſon. I have already given my opinion in this doubtful caſe. I ſhall now proceed to lay before my reader a few ſpecimens of the prints by this artiſt, which differ the moſt from one another, that the collector may the more eaſily refer to them, and decide for himſelf, if he thinks that difference ſufficiently great to juſtify the ſuppoſition of their having been done by more than one engraver. If ſo, the rudeſt, of courſe, will be attributed to the father.

The life of Chriſt, a ſet of prints nearly eight inches and an half high, by five inches three quarters wide.

The deſcent of the Holy Ghoſt; ſeven inches and three quarters high, by four inches three quarters wide.

St. Luke painting the Virgin and Child, a middling-ſized upright plate.

All the above prints may be ranked among his moſt early ones. They are drawn in a very bad ſtyle; the heads are ſhort and thick, without expreſſion; and the whole of the figures ſo poorly executed, that they bear the evident marks of a firſt attempt. Theſe are, without doubt, the plates M. Heineken had before him, when he thought of dividing the works of this maſter, and attributing a part to the father. But, on carefully examining the reſt of his performances, we ſhall ſee a gradual advancement in the art; ſo that it will be impoſſible, at any rate, to draw the line, with any preciſion, between the works of the father and the ſon. And it is alſo worthy obſervation, that we find thoſe prints in general may be reckoned among his beſt, which were alſo engraved by Martin Schoen. This ſeems to prove, not only the priority of the engravings by Schoen; but alſo, that Iſrael was more ſkilful in imitating the works of others, than in deſigning for himſelf; and this may perhaps, in great meaſure, account for the manifeſt difference which appears in his engravings. The following plates may be reckoned among his beſt.

Judith and Holofernes. An army is repreſented in the back-ground, with cannons and other inſtruments of war, a middling-ſized plate, lengthways.

The death of the Virgin, a middling-ſized upright plate. M. Schoen, and ſeveral other contemporary artiſts, engraved this ſubject.

The Virgin ſtanding upon a creſcent, crowned by two angels, and accompanied by two others; the fall of Satan is repreſented below; a large upright plate.

The Virgin ſeated in a landſcape, holding the Child to kiſs it; the Deity appears in the clouds above; and Joſeph is repreſented ſleeping at the Virgin's left hand; a middling-ſized upright plate. Albert Durer, and other maſters, copied this print. There is a great ſingularity with regard to this print; for, inſtead of being finiſhed in his uſual ſtyle, it is ſcratched with the point of the graver; and the effect is by no means unlike that which we ſee in ſeveral of the prints by Rembrandt.

The Virgin and Child ſurrounded by four angels, a middling-ſized upright plate, dated 1480.

The Virgin ſeated holding the infant Chriſt; a garden wall appears in the back-ground; a ſmall upright plate, with this inſcription: **Ave potiſſima Maria.** This deſign was alſo engraved by Martin Schoen.

Herod's cruelty, a middling-ſized upright plate.

Herodias with the head of John the Baptiſt, at the feaſt of Herod, twelve inches long, by eight inches and a half high.

The ſcourging of Chriſt, a middling-ſized upright plate.

St. Jerom ſeated in a room, pointing to a ſcull which lies upon the table; the lion's head appears to the right; five inches three quarters high, by four inches wide. This print, in my opinion, is his maſter-piece. It was copied in the ſame ſize and way by Lucas of Leyden.

A man and woman walking, with death behind a tree ſhaking an hour glaſs; ſeven inches and a half high, by four and a half wide. This was alſo engraved by an artiſt, whoſe mark is compoſed of an H. and an S. joined together;

together; by one, who ſigns his plates with a ſingle W. and by ſeveral others; but the beſt copy is by Albert Durer.

Several male and female ſaints, ſingle figures; among them is *St. Agnes*; which print is faithfully copied on the third plate given in this volume.

St. Anthony borne into the air by many devils; a middling-ſized upright plate. This compoſition was engraved by Martin Schoen, and is, I think, one of that artiſt's moſt capital performances.

Three naked women, with a globe hanging above them, on which we find theſe three letters, G. B. A. which are thus interpreted, Gott Behute Alle, God keep all. Albert Durer and ſeveral other maſters copied this print.

The portrait of *his father*.

His own portrait, and that of *his wife*.

A portrait holding a ſcull, with this inſcription, Reſpice Finem.

A cup richly ornamented. The ſame cup was alſo engraved by M. Schoen, and in the ſame ſize.

A variety of *goldſmiths ornaments*, of ſeveral ſizes; and a prodigious number of other ſubjects.

The engravings by this artiſt are uſually ſigned in the following manner: I. M. or I. V. M. or *Iſrahel* V. M. or *Iſrahel* V. M. *tzu Boeckholt*. The letters are uſually expreſſed in the Gothic character, and are decorated with ornamental flouriſhes.

MECHELN.

Flouriſhed, 1623.

The name of an artiſt, affixed to the portrait of *Pope Urban the Eighth*, dated A. D. 1623.

MARY OF MEDICIS.

Born, 1574. Died, 1642.

This illuſtrious perſonage was queen to Henry the Fourth of France. She was a a princeſs of the houſe of Medicis in Tuſcany. When the arts were reviving in Italy, they met with great encouragement from the grandees of this noble family. It is indeed ſaid, that many of them amuſed themſelves in ſuch branches of the arts as were agreeable to their fancy. Of this great lady we find it recorded, that ſhe was not only exceedingly fond of painting, but drew very neatly. We have a wooden cut, ſaid to have been executed by her own hand. Her partiality for the arts is indeed well known; and to her encouragement we owe that noble collection of pictures, painted by Rubens, preſerved in the Luxemburg Gallery at Paris, in which are repreſented the ſeveral actions of her life. The life of the king was alſo intended to have been executed by the ſame artiſt; but the death of that monarch, with the troubles occaſioned by that accident, prevented the completion of the deſign, though Rubens had already begun ſeveral of the pictures. The wooden cut above-mentioned is about eleven inches and a half-high. It repreſents *the buſt of a young lady*; and ſome have ſuppoſed it to be intended for her own portrait, at the age of ſixteen or eighteen.

The outline is tolerably correct, and the execution far beyond what one could reaſonably expect from the hand of a perſon of ſuch diſtinction. It imitates hatchings, croſſed two and ſometimes three times. The ſtrokes, it is true, are rather unequal, and, in ſome few inſtances, broken into one another; but it is, however, ſufficiently well engraved to convince us, that it was not her firſt eſſay. Papillon adds to his deſcription of this print, that, with all its faults, it was ſuperior to the works of ſeveral engravers on wood, whom he knew; engravers, I ſuppoſe he means, who had been regularly brought up to the art. At the bottom of this curious print is the following inſcription.

MARIA MEDICI. F.
MDLXXXVII.

This print is alſo mentioned by the younger Fournier, in his Diſſertation upon the Art of Engraving on Wood.

At the bottom of one of the impreſſions from this engraving, preſerved in the royal collection at Paris, is written as follows:

La planche de cette eſtampe a ete gravee par le Reine Marie de Medicis, qui la donna a M. Champagne, *dans le temps qu'il la peignoit, le quel* Champagne *a ecrit derriere la planche ce qui ſuit.*

Le Vendredi 22 de Fevrier 1629, *le reine mere, Marie de Medicis, m'a trouve digne de ce rare preſent, faite de ſa propre main.* CHAMPAGNE.

Which in Engliſh will read thus:

The plate, or rather *wooden block*, from which this print was taken, was engraved by queen Mary of Medicis, who gave it to *M. Champagne*, at the time he was painting her portrait; which *Champagne* wrote upon the back of the block as follows:

On Friday, the 22d of February, 1629, the queen dowager, Mary of Medicis, thought me worthy of this rare preſent, engraved by her own hand. CHAMPAGNE.

JOHN VANDER MEER.

Born, 1627. Died, 1690.

This artiſt, according to ſome authors, was born at Haerlem; or, as others ſay, at Schoonhoven. It is equally uncertain under what maſter he learned the principles of painting; though Baſan, without mentioning his authority, tells us, that he ſtudied under John Broers and Berchem; but he ſeems to have confounded him with the younger Vander Meer, who was a diſciple of Berchem. He adds, that he went to Italy, in order to perfect himſelf in the art. He excelled in painting landſcapes, battles, and ſea views. He died at Haerlem, A. D. 1690, aged 63. We have by him four ſmall *landſcapes with ſheep*, which are very ſcarce.

JOHN VANDER MEER, the younger, who was called DE JONGHE, was thought to be the ſon of the above-mentioned artiſt; and, it is ſaid, that he alſo engraved. I have been inclined to attribute to this artiſt thoſe ſpirited etchings, which the reader will find mentioned under DE JONGE. The battles there ſpoken of may have been engraved from the deſigns of his father. This artiſt, as before obſerved, was the ſcholar of Berchem, and a very celebrated landſcape painter. He died 1688.

DE MEERE.

Flouriſhed,

The name of a miſerable engraver, affixed to a *crucifixion, with St. Francis at the bottom of the croſs*; a middling-ſized upright plate, from Rubens.

MEHEUX.

Flouriſhed,

An engraver, who flouriſhed in the laſt century, by whom we have ſeveral mezzotintos of no great value; among others, a copy of *the rat poiſoner*, from Cornelius Viſſcher.

D. MEIER.

Flouriſhed, 1617.

A very indifferent artiſt, who would have done well to have kept his name in obſcurity. It is, however, affixed to a ſlight etching of *a grand fire-work*, exhibited at Paris, at the celebration of the peace between France and Spain: It is dated 1617.

CHRISTOPHER MEIGEL.

Flouriſhed,

He reſided at Nuremberg, where he publiſhed a ſmall folio volume, containing a great number of very indifferent engravings, diſplaying *the follies of different people of all profeſſions*, which apparently were engraved by himſelf.

ROBERT MEIGHAN.

Flouriſhed, 1628.

He was not properly an engraver, but a bookſeller. He lived in St. Dunſtan's Church Yard. His name appears in the records of the ſtationers company; and, in the year 1630, he publiſhed an edition of the Merry Wives of Windſor by Shakſpeare. A head of *John Clavel*, dated 1628, is ſaid to have been executed by him.

W. WOLFGANG MEIERPECK.

Flouriſhed, 1560.

This artiſt, who was a painter and engraver on wood, conjointly with George Liberal, deſigned and engraved on wood the plants, animals, and other figures, for *the Commentaries of Matthiolus upon Dioſcorides*, for three ſeparate editions, in the German and Bohemian languages, and alſo in Latin: they were printed in Germany about the year 1560.

B. MEIS.

Flouriſhed,

By this artiſt, who, I ſuppoſe, was a painter, I have ſeen a ſmall upright

etching, very ſlightly executed, in a ſtyle ſomething reſembling that of Caſtiglione. It repreſents *a poet writing*, and is ſubſcribed *B. Meis fecit.*

MEL. See MIELE.

ADRIAN MELAR.

Flouriſhed, 1650.

This engraver reſided at Antwerp, where he had an opportunity of ſeeing the works of the great engravers from Rubens and Van Dyck. He ſeems, indeed, to have formed his taſte upon thoſe of Paul Pontius; but his imitations of that great maſter are every way defective. He engraved ſeveral portraits; and they, with all their faults, appear to me to be the beſt part of his works. We have by him,

A ſet of figures, repreſenting *the inhabitants of Africa*, and of both the *Indies*.

St. Michael overcoming the Devil, a middling-ſized upright plate, from Rubens.

The portrait of *Francois de Moura*; alſo that of *Chriſtopher Bernhardt*, &c.

COUNT DE MELEUN.

Flouriſhed, 1760.

This gentleman was fond of the arts, and amuſed himſelf with the point. We have ſeveral ſmall plates engraved by him, from Berchem, Callot, and other maſters.

CHARLES DOMINIQUE MELINI.

Flouriſhed, 1760.

This artiſt was a native of Turin; but reſided at Paris at the time Baſan publiſhed his Dictionary of Engravers. We have ſeveral engravings by his hand; and, among others, the following:

The fair cauſe, a middling-ſized upright plate, from Nattier.

The children of the prince of Turin, from Drouais, a middling-ſized plate, length-ways.

CLAUDE MELLAN.

Born, 1601. Died, 1688.

This ſingular artiſt was a native of Abbeville in Picardy. His father was the receiver of the cuſtoms in that town; and he took great care of the education of his ſon. His genius for drawing diſcovering itſelf very early in life, he was ſent to Paris and placed under the direction of Simon Vouet, in order to perfect himſelf in that art, and his ſtudies promiſed ſucceſs; but he was diverted from his application to them by the deſire he had of learning the management of the graver, which he acquired with much facility. From Paris, at the age of ſixteen, he went to Rome, where he engraved a conſiderable

ſiderable number of plates, many of which are held in great eſtimation; particularly thoſe for the Juſtinian Gallery, the portrait of *the Marquis Juſtinian*, and that of *Pope Urban* VIII. Returning to France, he married at Paris, and ſettled there, A. D. 1654. The king of France being made acquainted with his merit, aſſigned him apartments in the Louvre, in the double quality of a painter and an engraver. Surrounded with honour, and bleſſed with an excellent conſtitution, which exempted him from the diſeaſes uſually attendant on age, he enjoyed a competent fortune, and was greatly eſteemed by all who knew him. He died A. D. 1688, aged 87 years. He does not appear to have had any children; for his plates, at the death of his wife, became the property of his nephew.

Florent le Comte tells us, " that Charles the Second was ſo much pleaſed " with his performances, that he invited him to come into England, making " him, at the ſame time, very advantageous offers. But the love of his " country," continues that author, " prevented his accepting of them."

It is remarked, that moſt of the plates which he engraved at Rome, and before he went thither, are executed in the uſual manner; that is, with parallel ſtrokes, croſſed with ſecond and third ſtrokes, as the depth of the ſhadows might require. But afterwards he adopted a new mode of working with ſingle ſtrokes only, without any ſecond ſtrokes laid upon them; and the ſhadows are expreſſed by the ſame ſtrokes, being made ſtronger, and brought nearer to each other. The effect, which he produced by this method of engraving, is ſoft and clear. In ſingle figures, and ſmall ſubjects, he ſucceeded very happily; but in large compoſitions, where great depth of ſhadow was required, he has failed, and that in proportion as the force of colour was wanted. Beſides, in ſubjects where ſeveral figures occur, the ſameneſs of ſtyle, which neceſſarily appears in every part of the plate, fatigues the eye, and prevents objects from relieving each other, and adds greatly to the flatneſs of the effect. His neateſt plates in this ſtyle have an unfiniſhed appearance, by no means ſuitable to large engravings; but, at the ſame time, a lightneſs exceedingly agreeable, when confined to ſmall ones. According to Le Comte, the works of this maſter amount to 342. I ſhall mention the following only, chiefly from his own compoſitions:

The face of Chriſt, called *the Sudarium of St. Veronica*, a middling-ſized upright plate, which is executed entirely by a ſingle ſpiral line, begun at the extremity of the noſe, and continued without quitting over the whole face and back-ground; and the better to indulge this ſingular undertaking, the face is repreſented full in the front, and the point of the noſe as near to the centre, as it could conveniently be placed.

St. Peter Nolaſque, carried by two angels, a middling-ſized upright plate. This is eſteemed as one of his rareſt prints.

Four large plates, length-ways, relative to the life of St. Bruno. I. *That ſaint giving the habit to a brother of the order.* II. *His exhortation to the brotherhood.* III. *His entry into the council.* IV. *The ſame ſaint ſhowing the hoſt to the ſoldiers.*

St. Bruno praying in the deſert, a middling-ſized upright plate.

St.

St. Francis praying, the ſame ſize as the above; and ſeveral other ſubjects of like kind.

Part of the *antique ſtatues* for the Juſtinian Gallery; which work conſiſts of two volumes and 312 prints,

Part of the *antique ſtatues and buſts* preſerved in the royal palace of France: the ſet was completed by Stephen Baudet.

A great number of eſtimable portraits; among others, that of *Pope Urban* VIII. and the *Marquis Juſtinian*, mentioned above; alſo *Cardinal Bentivoglio*, the *Marquis de Crequi*, *M. de Peireſe*, *M. de Gaſſendi*, &c.

He alſo engraved from Tintoret, Simon Vouet, Le Bernin, Nicholas Pouſin, Stella, and other maſters. It is to be obſerved, that Mellan did not always write his name at length, but ſometimes the initials only, or abbreviated thus: C. M. or C. Mel. or Cl. Mell. &c.

FRANCESCO ANTONIO MELONI.

Born, Died, 1713.

This artiſt was a native of Bologna. He appeared to be very fond of painting, and was accordingly placed in the ſchool of Franceſchini, in order to acquire a knowledge of that art. Time, however, ſoon convinced him, that his diſpoſition was not altogether formed for that purſuit. He then took up the graver, and with more ſucceſs. He worked not only from the pictures of his maſter, but alſo from thoſe of ſeveral other Italian artiſts. He died at Venice, 1713. The following are reckoned among his beſt engravings.

The adoration of the ſhepherds, a middling-ſized upright plate from Carlo Cignani.

Aurora, the ſame, from the ſame maſter.

P. MENANT.

Flouriſhed, 1715.

This artiſt, who appears to have been a native of France, drew after nature, a great part of the views of *the palace and gardens at Verſailles*; moſt of which he engraved himſelf: the reſt are executed by Raymond, Fonbonne, Scotin, Lucas, and other artiſts. Theſe views are contained in a very large folio volume. They are ſufficiently neat; but very ſtiff, and without effect. In ſhort, neither the drawing or engraving do any honour to the artiſt.

MENTZ. See MECHELN.

J. G. MENTZEL.

Flouriſhed, 1715.

He is ſpoken of as an engraver in the Printſellers Catalogues; but I am not acquainted with his works,

GIOVANNI BATISTA MERCATI.

Flouriſhed, 1620.

This artiſt was a native of Sienna; but he reſided, as we find by his prints, at Rome. His principal employment ſeems to have been drawing; but he etched alſo, and we have ſeveral very ſpirited prints by him, which, though ſlightly executed, indicate the hand of the maſter. I ſhall notice the following only.

A female ſaint refuſing to offer ſacrifice to an idol. As there is no painter's name to this print, it was probably etched from a deſign of his own.

A holy family with St. Catherine, a ſmall upright plate, from Correggio.

He worked alſo from Pietro de Cortona, and other maſters.

ANTHONY LE MERCIER.

Flouriſhed,

By this artiſt we have ſome very ſlight, but ſpirited and maſterly etchings, after the deſigns of P. Collo. They conſiſt of a ſet of ſmall folio plates of *architectal ornaments, chimney-pieces*, &c.

James Mercier is mentioned by Florent le Comte as an engraver; and that author informs us, that he worked from the deſigns of Michael Angelo Buonarota. I have ſeen the name "I. le Mercier." affixed to a ſlight etching in the painter's ſtyle, and not without merit, repreſenting *the pope going in proceſſion.*

GASPAR MERIAN.

Flouriſhed,

This artiſt was a native of Germany. He engraved a ſet of plates, repreſenting *the ceremonies at the election of the emperor Leopold.*

MATTHEW MERIAN, the Elder.

Born, 1593. Died, 1651.

This ingenious artiſt was a native of Baſil. His firſt ſtudies were under the direction of Theodore Meyer, who inſtructed him in the art of drawing. When he quitted the ſchool of this maſter, he entered that of Theodore de Brye, and added to his former attainments a knowledge of the art of engraving. Merian was a man of genius. His beſt works are landſcapes and views of towns, palaces, &c. They are uſually etched in a ſlight, free ſtyle, and retouched, as occaſion required, with the graver. They have the appearance of being really copied from the ſubjects they repreſent, and with great exactneſs, for which reaſon they will always be valuable; but, at the ſame time, with no great taſte, or attention to the pictureſque beauties of the compoſition. The figures, which he has introduced into his prints, can by no means be conſidered as the beſt part of them. They are neither correct, nor well deſigned; but as his excellence did not conſiſt in drawing of

the human figure, we ought to paſs them over as ſecondary objects, and not be too ſevere in our remarks.

Merian married the daughter of De Brye, by whom he had iſſue; and he died, A. D. 1651, aged 58, at Francfort, according to ſome authors; or at Schwalbach, as is aſſerted by others. It is no ſmall addition to the honour of this juſtly eſteemed artiſt, that Wenceſlaus Hollar was his diſciple.

The works of Merian are exceedingly numerous. His landſcapes, views, &c. according to Le Comte, amount to 500 and upwards.

I ſhall only ſpecify his works (which are very common) in the following general manner:

A ſet of plates taken from *ſacred hiſtory*.

A ſet of *landſcapes*, from Paul Brill.

A great variety of *views of cities*, *towns*, *caſtles*, *palaces*, and other topographical works of different ſizes.

Many *frontiſpieces*, and other *ornamental plates for books*.

Several portraits; and, among them, that of *Daniel Sennertus*, a ſmall upright oval head; alſo *Arnoldus Weickerdus*, *Med. Doct.* the ſame, dated 1626.

The various marks, uſed by this artiſt, are copied on the plate at the end of the volume.

MATTHEW MERIAN, the YOUNGER.

Flouriſhed, 1640.

He was ſon to the artiſt, mentioned in the foregoing article; but not equal to his father in merit. It is thought that he was in England; for we have engraved by him an *emblematical frontiſpiece*, with the portrait of *Dr. John Donne*, which was prefixed to the folio volume of his Sermons, publiſhed 1640.

C. MERIAN, *Junior*, was probably a relation of the above-mentioned artiſt, and is alſo ſuppoſed to have reſided in England. The plates to *Dodona's Grove* by Howel, have the name of this artiſt affixed to them.

MARIA SIBYLLA MERIAN.

Born, 1647. Died, 1717.

This lady was the grand-daughter of Matthew Merian the elder, and probably the daughter of Matthew Merian, mentioned in the preceding article. She was born at Francfort, and, ſhowing an early inclination for the arts, was placed under Abraham Mignion, from whom ſhe learned that neatneſs and delicacy of colouring, which ſo eminently diſtinguiſhes her works. Her genius led her to the ſtudy of natural hiſtory; and ſhe excelled in repreſenting inſects, reptiles, flowers, and fruit. She uſually painted theſe ſubjects on vellum, in water colours, and finiſhed them with the greateſt preciſion and neatneſs. She undertook a voyage to Surinam, in order to paint the inſects and reptiles peculiar to that country; and, at her return to Francfort, ſhe cauſed them to be engraved, executing many of the plates herſelf, and publiſhed the collection in two large folio volumes, with a full deſcription of them in the German language. In the Britiſh Muſeum

is

is preſerved great part of her works, which deſerve every poſſible commendation. They are ſo well known to the curious in general, that their merit need not be any farther inſiſted upon.

She died, A. D. 1717, aged 74, and left a daughter, named DOROTHEA HENRIETTA GRAFF, who painted in the ſame ſtyle. She accompanied her mother to Surinam, and, after her death, publiſhed a third volume, of *inſects, reptiles*, &c. the plates being engraved from the remaining deſigns of Maria Sibylla.

JAQUES VAN MERLIN.

Flouriſhed,

This artiſt, with THEODORE VAN MERLIN, who was probably his brother, according to Florent Le Comte, engraved a few plates from Martin de Vos, Pelegrin and other maſters. To a portrait of *Anthony Turner*, a Jeſuit, the name *Van Merlin* is affixed; but to which of the above artiſts it ſhould be attributed, I am at a loſs to ſay.

MADELAINE LE MERSION.

Flouriſhed,

This lady's name is affixed to a landſcape with cattle, etched in a ſlight ſtyle, bearing ſome diſtant reſemblance to that of Dankers, when he copied the deſigns of Berchem. It was publiſhed at Paris without date, or the painter's name.

E. MESNIL.

Flouriſhed, 1760.

A modern French engraver, by whom we have ſeveral prints, from Mieris, Karel de Moore, and other painters.

METELLI. See MITELLI.

CORNELIUS METENSIS

Flouriſhed, 1540.

This artiſt is alſo called Metſys, and uſually confounded with Matſys. I have, however, ventured to place him by himſelf, and have given my reaſons for this ſeparation in my account of Matſys, to which the reader is referred. Metenſis conſtantly marked his prints in this manner: COR. MET. or with a monogram, compoſed of a C. an M. and an E. joined together, in the manner repreſented upon the plate at the end of the volume. His ſtyle of engraving bears ſome reſemblance to that of Matſys; but in general, it is ſtiffer and neater; and ſeveral of his plates are copies only from other engravings. However, ſome of his works are not devoid of merit. Apparently he reſided in Italy, for he copied the works of the Italian artiſts; and it is not improbable, but that he was the diſciple of George Pens; but

this is my conjecture only. I ſhall mention the few following engravings by this artiſt, of which the two firſt are copied from other prints.

The entombing of Chriſt, a ſmall upright plate from an etching by Parmigiano.

A ſmall plate length-ways repreſenting a *battle*, from G. Pens.

Judith with the head of Holofernes, a very ſmall upright plate, dated 1539.

The miraculous draught of fiſhes, a ſmall plate, length-ways, from Raphael.

Several peaſants ſeated in a ſhed, a very ſmall plate, length-ways, dated 1530.

Several *dancing figures*, &c.

J. J. METGER.

Flouriſhed, 1672.

The name of this artiſt is affixed to the portrait of *Giovanni Everard Nitardo, Card.* engraved for the ſecond volume of *Priorato's Hiſtory of the Emperor Leopold*: it is, however, a very indifferent performance.

JOSEPH METZKER.

Flouriſhed, 1566.

According to profeſſor Chriſt, this artiſt was a goldſmith, who reſided at Gorlitz. The ſame author informs us, that he engraved on wood, and attributes to him the prints, marked with an I. and an M. joined together, in the manner expreſſed upon the plate at the end of the volume, and with the date 1566.

MEUNIER. See MUNIER.

I. F. MEURS,

Flouriſhed, 1670.

The name of this indifferent artiſt is affixed to the anatomical engravings for the octavo edition of *Thomas Bertholin's Anatomy*, publiſhed at Batavia, 1669,

J. V. MEURS, a name affixed to the portrait of *Tycho Brahe the aſtronomer*; a ſmall upright plate, arched at the top. It is executed with the graver only, in a very neat, but ſtiff ſtyle. His labours were chiefly confined to the ornamenting of books. We have alſo ſeveral frontiſpieces by him, which do him no great credit.

C. H. VAN MEURS reſided, according to Baſan, at Amſterdam, where he engraved a ſet of prints from Mieris, Vander Werff, and other maſters.

RAPHAEL DE MEY.

Flouriſhed,

This engraver, according to profeſſor Chriſt, copied ſome of the works of Henry Goltzius, and perhaps was the diſciple of that great maſter.

JOACHIM

JOACHIM MEYER.

Flouriſhed, 1570.

This artiſt was a native of Straſbourg. We have by him, engraved on wood, a ſet of ſixty-two prints, repreſenting a variety of *combats with the ſword.*

ANDREA MEYER.

Flouriſhed,

According to profeſſor Chriſt, this artiſt was a native of Zurich in Switzerland. He followed the profeſſion of a painter; and alſo amuſed himſelf with the graver. We have ſeveral views of towns, ſaid to have been executed by his hand. See a very ſingular monogram on the plate at the end of the volume, which is attributed to him.

DIRICK, or DIDERIC MEYER.

Born, 1571. Died, 1658.

He was a native of Zurich, and probably of the ſame family with Andrea Meyer, mentioned above. This artiſt painted both portraits and hiſtorical ſubjects with ſucceſs. We have, engraved by him, a ſet of portraits of the illuſtrious perſonages of Switzerland. His mark, according to profeſſor Chriſt, was compoſed of a D. and an M. joined together. See the plate at the end of the volume.

RODOLPH MEYER.

Born, 1605. Died, 1638.

He was ſon to Dirick Meyer, mentioned above. I do not find that he practiſed painting, but he engraved with tolerable ſucceſs. We have by him ſeveral portraits, and ſome emblematical prints. His mark, compoſed of an R. and an M. is repreſented on the plate at the end of the volume.

CONRAD MEYER, brother to Rodolph Meyer, born A. D. 1618. He was both a painter and an engraver. Profeſſor Chriſt attributes to him ſeveral fine engravings, dated 1670, particularly the cuts for *the Praiſe of Folly* by Eraſmus, marked with the initials C. M. It is certain, that we have ſeveral engravings by this artiſt, from his own compoſitions.

JOHN MEYER.

Flouriſhed, 1600.

This artiſt reſided at Nuremberg; but was probably of the ſame family as the foregoing. He was a painter; but we have ſeveral prints by him; ſome of them from his own compoſitions; particularly a ſet of *battles*, ſmall plates, length-ways, etched in a very ſlight but ſpirited ſtyle. He alſo engraved a ſet of *fountains at Rome*, which were printed at Nuremberg, at the expence of Sandrart.

FELIX

FELIX MEYER, a celebrated painter of landſcapes and animals, ſaid to be of the ſame family, etched a few plates from his own deſigns. He died, A. D, 1713, aged 60 years.

PAUL MEYER, who reſided at Nuremberg, was alſo an engraver. He flouriſhed towards the commencement of the ſeventeenth century, and was probably a relation of the above artiſts.

ALBERT MEYERING.

Born, 1645. Died, 1714.

This artiſt was a native of Amſterdam. He excelled in painting landſcapes. The firſt principles of the art he received from his father, Frederick Meyering; but in order to improve himſelf, he travelled firſt to Paris, and from thence to Rome; where meeting with Glauber, they purſued their ſtudies together. He returned to Holland ten years after, having acquired a conſiderable ſhare of fame. We have ſeveral etchings of *landſcapes* by him, which are executed in a very ſlight, haſty ſtyle. We ſee by them, that he took up the point merely for his amuſement.

JOHN MEYSSENS.

Born, 1612. Died, [illegible]

He was born at Bruſſels, and learned the firſt principles of painting from Anthony van Opſtal. Afterwards he became the diſciple of Nicholas Vander Horſt. He attempted both hiſtorical ſubjects and portraits, but was moſt ſucceſsful in the latter. He ſettled at Amſterdam, where he publiſhed ſeveral collections of engraved *portraits*, not only from his own paintings, but from thoſe of Van Dyck, and a variety of other maſters, many of which he alſo etched himſelf. Theſe, however, are not executed in a manner to add much to his fame. They are, in general, greatly inferior to what might have been expected from his point. We have alſo engraved by him, *Meleager preſenting the head of the boar to Atalanta*, a ſmall upright plate, from Rubens.

CORNELIUS MEYSSENS.

Flouriſhed, 1650.

This engraver was the ſon of John Meyſſens, mentioned in the preceding article. He ſeems to have been chiefly employed by his father in the engraving of portraits; and we have a conſiderable number of them executed by his hand. He worked with the graver only, in a very ſtiff, taſteleſs ſtyle. His beſt works have no great merit to recommend them. The reſt are ſlovenly performances, evidently executed in a hurry. I ſhall mention only a ſet of portraits of *the emperors of the houſe of Auſtria*, in folio, entitled, *Effigies Imperatorum domûs Auſtriacæ*: to which is added, *Delineatæ per Joannem Meyſſens, et æri inſculptæ per* filium ſuam *Cornelium Meyſſens*; which proves beyond contradiction, that Cornelius was the *ſon*, and not the *nephew* of John Meyſſens.

The portraits of *the ſovereign princes and dukes of Brabant*, in folio, entitled,

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Les Effigies des Souverains Princes et Ducs de Brabant. In theſe he was aſſiſted by Peter de Jode, Waumans, Van Schupen, and other artiſts.

Several *frontiſpieces*, and other *book ornaments*, with a variety of other ſubjects.

JUSTO AURELE MEYSSONIER.

Born, 1695. Died, 1750.

This extraordinary artiſt was born at Turin. Baſan ſpeaks of him as a painter, a ſculptor, an architect, and a goldſmith. He diſtinguiſhed himſelf in all theſe branches of the arts. He obtained the royal patent, as goldſmith to the king, and the place of the firſt deſigner in his cabinet. He died at Paris, A. D. 1750, aged 55; and left behind him a large number of architectal drawings, and ornamental deſigns for goldſmiths, the greater part of which were afterwards engraved and publiſhed by Huquier. Meyſſonier etched ſeveral plates himſelf of *ornaments*, &c.

M. MEZIOS.

Flouriſhed, 1626.

An engraver of great merit, though but little known. I have ſeen ſome few portraits executed by him, with the graver only, in a very neat, clear ſtyle; among others, that of *Joannis Petrus Lothicus, Medicus et Poeta*; a half length, affixed to an edition of his works, publiſhed 1626, without the name of the painter.

DOMINICO MICARINO DA SIENA, called BECCAFUMI.

Born, 1484. Died, 1549.

The true name of this artiſt appears to have been Micarino; that of Beccafumi he aſſumed in honour of his patron. He was born of mean parentage, at a village near Sienna; and his firſt employment was the keeping of ſheep. Beccafumi, a citizen of Sienna, ſeeing him one day buſied in deſigning with his ſtick upon the ſand, conceived a favourable opinion of his abilities, and took him from obſcurity. He was firſt placed with a painter, called Cavanna; and afterwards, as ſome writers affirm, he became the diſciple of Pietro Perugino. It is certain at leaſt, that he copied ſome of the pictures of that artiſt. But it was at Rome that he completed his ſtudies, from the works of Raphael and Michael Angelo; after which he returned to Sienna, where he was employed in ſeveral great works, in freſco and in oil, which acquired him great applauſe. But nothing contributed more to the eſtabliſhment of his reputation, than the pavement of the great church at Sienna, which was performed with ſtones of different colours, joined together in ſuch manner, as the light and ſhadow of the object required.

Micarino was alſo an admirable engraver on wood. We have ſome very ſpirited chiaro-ſcuros by him, executed ſometimes on two, and ſometimes on three blocks; one of them for the outline and deep ſhadows, the other for the lighter tints. Theſe he engraved not only from his own deſigns, but

from

from thoſe of Titian and other maſters. He alſo etched ſeveral plates in a very ſpirited ſtyle, and we have ſome few prints, executed by him with the graver only. In theſe the hand of the maſter is very evident. The figures are drawn in a ſpirited ſtyle; and the extremities are finely marked; but, from want of ſkill in the management of the point and the graver, the mechanical part of the work has a harſh and unpleaſing appearance to the eye accuſtomed to neatneſs and preciſion. His uſual mark is a B. divided in the middle by a horizontal line, in the manner expreſſed upon the plate at the end of the volume.

Profeſſor Chriſt and others have attributed to him alſo the mark of Tutianus; but without any ſolid foundation. Evelyn ſpeaks of *two apoſtles*, engraved on wood by this artiſt, as excellently performed; and an etching of *the alchemiſt*. I ſhall notice only a large upright print on wood, without the tinted blocks, repreſenting a *nativity*, from Titian, cut in a very ſpirited manner, to which his monogram is affixed; and a middling-ſized upright print, executed with the graver on copper, repreſenting *an old man, ſtanding with his arms elevated; and a fore-ſhortened figure of a young man, lying down, towards the right hand ſide of the print*. It is marked *Micarino, fec.*

MICHAEL ANGELO DE BATTAGLI. See CERQUOZZI.

J. W. MICHAELIS.

Flouriſhed, 1700.

A very indifferent engraver of portraits, who reſided at Francfort. Several of the heads in a work in folio, entitled, *Notitia Univerſitatis Francofertanæ*, publiſhed 1707, are by him.

J. B. MICHEL.

Flouriſhed, 1760.

A modern engraver. He was a native of France, and reſided at Paris at the time Baſan publiſhed his Dictionary of Engravers. We have ſeveral plates by his hand; among others, *Venus and Cupid*, a middling-ſized upright plate from Boucher; its companion, *the ſame ſubject*, from the ſame painter; and ſome few portraits, particularly that of *Voltaire*. Michel was a man of ability. Theſe engravings, though ſlight, are by no means devoid of merit.

MICOCARD.

Flouriſhed,

" I have ſeen," ſays Papillon, " a print of *Diogenes*, from Parmigiano, " engraved on wood by Micocard, an artiſt not mentioned by any of the " authors on the ſubject of engraving; it is eighteen inches high by thirteen " wide." This print, I ſuppoſe, is copied from the deſign of Parmigiano, which Ugo de Carpi, and Mark de Ravenna alſo engraved.

JAN MIEL.

Born, 1599. Died, 1664.

This great artiſt was a native of Flanders, and the diſciple of Gerard Segers. He ſtudied alſo in Italy a conſiderable time, and was admitted into the ſchool of Andrea Sacchi, which, however, he ſoon left; and quitting the grand ſtyle of hiſtorical painting, applied his talents to more familiar ſubjects, ſuch as huntings, carnivals, paſtoral ſcenes, and converſations, in which he greatly excelled. He died at Turin, A. D. 1664, aged 65 years. We have ſeveral ſlight etchings by this maſter, executed in a moſt maſterly manner, ſo as to produce a very agreeable effect. The figures and animals, which he introduced into theſe compoſitions, are drawn with great ſpirit, and freedom of the point. They are as follows, all from his own deſigns.

The aſſumption of the Virgin, a middling-ſized upright plate.

Four ſmall plates length-ways, repreſenting *ſhepherds with cattle*. In one of them appears a fine figure, ſeated on a bank, picking a thorn out of his foot.

Several middling-ſized plates, length-ways, repreſenting *ſieges and battles*, for *the Hiſtory of the Wars of Flanders* by Strada,

JOHN HENRY MIEL.

Flouriſhed, 1760.

This artiſt, and JOHN WILLIAM MIEL, who was probably his brother, are mentioned by M. Heineken, as natives of Germany, and engravers; but he gives us a very unfavourable account of their abilities.

S. C. MIGER.

Flouriſhed, 1760.

He was a native of France, and reſided at Paris. We have ſeveral engravings by his hand; but none of them of any great account; alſo ſome portraits; among others, that of *David Hume, the Engliſh hiſtorian*, from Cochin, and *John Stanley the organiſt*, &c.

NICHOLAS MIGNARD.

Born, 1608. Died, 1668.

He was born at Troyes, and in that city he acquired the firſt rudiments of painting, which he improved at Fontainbleau; but completed his ſtudies at Rome. He painted hiſtorical ſubjects and portraits; but his inclination led him to prefer the former, in which he principally excelled. On his return to Paris, he was employed by the king; and at the time of his death, was rector of the Royal Academy of Arts in that city. He etched ſome few plates from the pictures of Agoſtino and Annibale Carracci, in one of the apartments of the Farnaſean Palace at Rome. They are middling-ſized prints, length ways.

PETER MIGNARD, called the ROMAN.

Born, 1610. Died, 1695.

This artiſt was the younger brother of Nicholas Mignard, and born at Troyes. He received his firſt inſtructions in the art of painting from Simon Vouet. He afterwards went to Rome, where he reſided two and twenty years, ſtudying the works of the great maſters, eſpecially thoſe of Raphael, Michael Angelo, and Annibale Carracci. From his long abode in that city, he was diſtinguiſhed by the appellation of *the Roman.*

He painted both hiſtory and portraits with great ſucceſs; but the latter formed the moſt conſiderable part of his employment. On his return to France, he was patronized by Louis XIV. who honoured him with knighthood; and, after the death of Le Brun, appointed him principal painter, and director of the manufactories. And that prince ſat to him ten times for his portrait. We have by this artiſt only one etching, repreſenting *St. Scholaſtique adoring the Virgin*, a ſmall upright plate, from his own deſign.

J. MIGNON.

Flouriſhed,

The name of an obſcure artiſt, by whom we have a coarſe, incorrect etching, repreſenting *Abraham purchaſing the cave of Macpelah from the children of Heth*; probably from his own deſign, as he has not affixed the name of the painter. It is inſcribed *Jo. Mignon f.*

DANIEL MIGNOT.

Flouriſhed,

This engraver is mentioned by Florent le Comte and other authors; and to him are attributed the prints marked with a monogram, compoſed of a D. and an M. joined together, in the manner expreſſed upon the plate at the end of the volume. His works conſiſt chiefly, I believe, of architectal ornaments.

FELICE MILANESE.

Flouriſhed,

By this artiſt, who was apparently a painter, we have a ſmall upright print, repreſenting *the Virgin ſeated upon a pedeſtal, holding the infant Chriſt.* A biſhop with ſeveral children, appears before her. It is inſcribed *Felice Milaneſe fec.*

ANDREW MILLER.

Flouriſhed, 1740.

An Iriſh artiſt. He reſided at Dublin, and engraved ſeveral portraits in mezzotinto; ſome of which are by no means deſtitute of merit. I ſhall mention the following only: *Dean Swift*, a whole length, from F. Bindon, dated 1743. *John Harper, in the character of Jobſon. Mr. Lebeck*, a half length,

from Kneller. *Lord Newport, lord chancellor of Ireland*, a half ſheet print, from Stevens, dated 1747.

M I L L E R. See Muller.

R O B E R T M I L N.

Flouriſhed, 1710.

By this engraver we have ſome very indifferent prints of antiquities, belonging to Scotland, for a book publiſhed at Edinburgh, A. D. 1710, entitled, *Miſcellanea quædam Eruditæ Antiquitatis, quæ ad Borealem Britanniæ majoris partem pertinent*, &c.

M I L O T.

Flouriſhed, 1620.

An engraver, who reſided at Antwerp, and apparently worked for the bookſellers only. We have ſeveral *frontiſpieces* and *portraits* executed by him, with the graver only, in a neat, but ſtiff and taſteleſs ſtyle.

M I L V I U S. See Kyte.

MICHAEL JANSEN MIREVELT.

Born, 1568. Died, 1641.

This artiſt was the ſon of a goldſmith, and born at Delft. His father, perceiving his early inclination for the arts, placed him, at firſt, with one of the Wierixes, of whom he learned to draw in crayons, and to engrave. At the age of twelve, he executed a print of *the Samaritan woman*; and not long after, a figure of *Judith holding the head of Holofernes*. Theſe juvenile performances attracted the notice of Anthony Blockland, an hiſtorical painter of great note; and under his inſtructions Mirevelt took up the pencil. He was very ſucceſsful in his attempts at painting hiſtory; but finding portraits to be more profitable, he quitted the former by degrees, and applied himſelf to portrait painting only. His reputation, according to De Piles, was ſo great, that he exacted what price for his pictures he pleaſed, never taking leſs than one hundred and fifty florins a piece. The portraits, drawn and painted by this artiſt, are exceedingly numerous; and many of them were excellently engraved by William James Delft, his near relation, a very ſkilful artiſt. I do not find, that Mirevelt did much with the graver, after he applied himſelf to painting.

D. M I S E R O T T I.

Flouriſhed, 1760.

A modern Italian engraver, who executed ſeveral of the plates for the collection of prints, from the paintings in the gallery of the great duke of Tuſcany.

AGOSTINO MITELLI.

Born, 1609. Died, 1660.

This artiſt was a native of Bologna. He learned the firſt principles of painting from Gabbriello Ferrantini, and afterwards became the ſcholar of Dentone. He excelled principally in painting of architecture and ornaments, which he executed in freſco, as well as in oil. He was much employed at Madrid, by Philip IV. king of Spain; and died in that city, A. D. 1660, aged 51 years. We have ſeveral ſpirited etchings by him, conſiſting chiefly of *architectal ornaments*, and a ſet of forty-eight *friezes*, from his own deſigns.

GIOSEFFO MARIA MITELLI.

Born, 1634. Died, 1718.

This artiſt, the ſon and ſcholar of Agoſtino Mitelli, mentioned in the foregoing article, was born at Bologna. From his father he received the firſt rudiments of deſign and painting. But, I believe, he is much better known by his engravings, than by his pictures or drawings. He etched in a very ſlight, feeble ſtyle, without effect. The naked parts of the human figure he did not ſufficiently attend to; neither did he mark the extremities correctly. Yet his works prove him to have been a man of genius; and they ſeem only to have required more time and attention, to have ſtamped a higher value upon them. From their being, in many inſtances, the only engravings from the pictures of ſeveral great maſters, they are, however, worthy of the attention of the curious. He died at Bologna, A. D. 1718, aged 74 years. We have a very conſiderable number of etchings by him; and ſome few of them from his own compoſitions. I ſhall mention the following only:

A ſet of twelve large upright plates, from the moſt eſtimable pictures in the churches at Bologna.

The hiſtory of Æneas, contained on ſeventeen large plates, including the title, from the pictures painted by Annibale Carracci, in the Favian palace at Bologna.

The cries of Bologna, on forty-one middling-ſized upright plates, from the ſame maſter.

The four and twenty hours of human felicity, in ſmall folio. There are two additional prints; ſo that the ſet conſiſts of twenty-ſix. Theſe are probably from his own deſigns. They were publiſhed at Bologna, 1675.

The adoration of the ſhepherds, from Correggio, a large upright plate.

The invention of the croſs, a large plate length-ways, from Tintoretto.

The martyrdom of St. Eraſmus, from Nicholas Pouſin, a large upright plate.

He alſo engraved many prints from Titian, Paolo Veroneſe, and other maſters.

His monogram, compoſed of a G. and two M.'s joined together, is copied on the plate at the end of the volume. He ſometimes ſigned his plates in this manner, G.^{MA} M.$^{II}_{F.}$

C. F.

C. F. MOFFEI.

Flouriſhed,

This name is affixed to a coarſe, incorrect etching, repreſenting *the death of St. Francis*. It is a ſmall plate, length-ways, and probably from the artiſt's own deſign; for it is inſcribed, *C. F. Moffei fecit*.

HIERONYMUS MOCETUS.

Flouriſhed, 1510.

The prints by this ancient maſter are by no means common. He worked with the graver only; but did not excel in the management of that inſtrument. His ſtyle of engraving bears ſome reſemblance to that of Robetta. Though it is conſiderably neater and clearer, he did not draw the naked parts of the human figure correctly. The extremities eſpecially, are very defective. The ſtudy of the chiaro-ſcuro was at this time very little attended to. We muſt not wonder, therefore, at finding the works of this artiſt totally deſtitute of effect. However, they are not without merit; though, it muſt be confeſſed, that their ſcarcity ſtamps the greateſt value upon them. We have by him,

The reſurrection of Chriſt, with four ſoldiers at the foot of the tomb, apparently from his own deſign.

A ſacrifice, with many figures, from an antique bas-relief; a middling-ſized plate, length-ways.

Alſo ſeveral battles, with other ſubjects; all of them marked with his baptiſmal name, written in the manner expreſſed upon the plate at the end of the volume.

NICOLETO DA MODENA.

Flouriſhed, 1515.

He was a painter of Modena, and ſeems greatly to have ſtudied architecture and perſpective. He is ranked as one of the firſt engravers of the ſchool of Lombardy; and, when we examine his works, it ſeems as if the name of engraving only had reached him, and that he had been obliged to work out his own ſyſtem. It is aſtoniſhing, at a time when ſo many engravers of conſequence were living, and had produced ſuch a variety of excellent prints, eſpecially Marc Antonio and his ſcholars, that this man, who was himſelf a painter, ſhould have been ſo much at a loſs, not only in the mechanical part of the execution of his plates, but with reſpect to the compoſitions and drawing of them alſo. If theſe rude productions have any merit to recommend them, it muſt conſiſt in the buildings and architectal ornaments, which he introduced into his deſigns, and with which he has frequently crowded them in a very abſurd manner. He worked with the graver only; and his largeſt plates ſeldom exceeded the common folio ſize. He uſually ſigned his name at length; but in ſome few inſtances, he uſed the two monograms copied upon the plate at the end of the volume.

We have by him,

The adoration of the ſhepherds, a middling-ſized upright plate, marked with his name at length.

St.

St. Sebaſtian, a middling-ſized upright plate, marked with his baptiſmal name, *Nicoleto*, on a tablet.

St. Sebaſtian, a middling-ſized upright plate, inſcribed, ORA PRO NOBIS, SANCTE SEBASTIANE, and marked with a monogram, compoſed of an N. and an I.

St. Jerom, ſeated, and reading with ſpectacles, a very ſmall upright plate, marked with a monogram, compoſed of all the letters of his baptiſmal name.

St. George, a ſmall upright plate, marked with his name at length.

St. Martin, inſcribed DIVO MARTI, and marked with his name on a tablet. With a variety of other ſubjects.

COSMO MOGOLLI.

Flouriſhed, 1730.

He was a native of Italy, the diſciple of Giovanni Batiſta Foggini, a ſculptor of Florence. What progreſs he made, as a ſculptor, I know not; but he ſeems to have applied much of his time to engraving; and if he ſucceeded no better in the former than he did in the latter, his works have very little merit to recommend them. We have by him, many of the plates for a book of Etruſcan antiquities, publiſhed by Thomas Dempſter, at Florence, 1724; and part of the plates for the *Muſeo Fiorentino*; with other works of the like kind. He frequently marked his plates with the initials C. M. only.

FRANCOIS LE MOINE, or MOYNE.

Flouriſhed, 1660.

This artiſt was a native of France. He worked chiefly with the graver, in a neat, but ſtiff ſtyle; and was concerned with Berain and Chauveau, in drawing and engraving the *ornaments of painting and ſculpture, which are in the gallery of Apollo at the Louvre.*

PETER STEPHEN MOITTE.

Flouriſhed, 1760.

A modern French engraver, by whom we have a conſiderable number of engravings; and, among others, the following:

The watering place, a middling-ſized plate, length-ways, from Wouvermans; and *the repoſe of the travellers*, its companion, from the ſame painter.

The fiſhmonger, from Gerard Dow, a middling-ſized upright plate. Theſe prints belong to the collection of the comte de Bruhl.

The triumph of Venus, from Boucher, a large plate, length-ways.

He engraved alſo from Greuze, Cochin, and other maſters.

PIETRO

PIETRO FRANCESCO MOLA.

Born, 1609. Died, 1665.

He was born, according to moſt authors, at Lugano, a city belonging to the Switzers. Others affirm, that the place of his birth was Coldra, in the diſtrict of Como. He was at firſt the diſciple of Giuſeppe D'Arpino, and afterwards of Albano. When he quitted the ſchool of the latter, he went to Venice, and ſtudied aſſiduouſly the pictures of Titian, Tintoretto, Baſan, and Paolo Veroneſe. He painted hiſtorical ſubjects and landſcapes with great ſucceſs; but his genius ſeemed more particularly adapted to the latter. His pictures, in both ſtyles, are ſpoken of with the warmeſt commendations. He ſometimes amuſed himſelf with the point; and his etchings, though ſlight, are uncommonly fine. He added to a maſterly ſtyle correctneſs of drawing; and the heads of his figures are exceeding beautiful.

The following are by him:

The Virgin giving the breaſt to the infant Jeſus, a very ſmall upright plate, from his own deſign.

A holy family with angels, a large upright plate, the ſame. This plate was begun by him, and finiſhed afterwards with the graver, by ſome unſkilful hand, in a very ſtiff and taſteleſs manner.

Joſeph diſcovering himſelf to his brethren; a middling ſized plate, length-ways, from his own compoſition. This plate has been attributed to Carlo Maratti,

A holy family, with two angels kneeling, and preſenting flowers to Chriſt; a middling-ſized upright plate, from Albano.

GIOVANNI BATISTA MOLA.

Born, 1620. Died,

This artiſt was brother to Franceſco Mola, mentioned in the preceding article, and was alſo the diſciple of Albano. He painted both hiſtorical ſubjects and landſcapes; but his works will not bear a compariſon with thoſe of his brother. He imitated the ſtyle of Albano, his maſter; and there are four pictures, ſaid to have been painted by him at Rome, which have been uſually taken for the works of Albano. We have ſome few etchings by him, and, among others,

Two little Cupids drawing a third Cupid ſeated in a chariot, a ſmall plate, length-ways, from Albano.

J. MOLENAER.

Flouriſhed,

By this artiſt, who was probably a painter, we have a ſlight etching, repreſenting *two peaſants playing upon muſical inſtruments, and a third ſinging, whilſt a woman behind him is picking his pocket*; a ſmall plate, length-ways, apparently from his own deſign.

M O L E T.

Flouriſhed,

We have ſome plates of gardening by this artiſt, according to Florent le Comte; but they are not ſpecified by that author.

M O L I G N Y.

Flouriſhed, 1760.

A French artiſt, who reſided at Paris, where he engraved ſeveral portraits; among others, that of *Joannis Brute Cure de St. Benoit*, from Cochin.

A N D R E M O L L E S.

Flouriſhed,

Florent le Comte ſpeaks of this artiſt, and tells us, that he excelled in engraving fountains; but he has not ſpecified any of his works.

PETER MOLYN, called TEMPESTA, and PIETRO MULIER.

Born, 1637. Died, 1710.

He was a native of Haerlem, and, according to ſome authors, the diſciple of Snyders, whoſe manner of painting he at firſt imitated. But his genius led him to the ſtudy of diſmal ſubjects; and he ſo far excelled in painting tempeſts, ſtorms at ſea, and ſhipwrecks, that he was called by way of diſtinction, *Tempeſta*. His pictures are very rare, and held in the greateſt eſtimation. The name of *Pietro Mulier*, or *de Mulieribus*, was given him, on account of having cauſed his wife to be aſſaſſinated, in order to marry a young lady of Genoa, with whom he was in love. But this villainous tranſaction being diſcovered, he was ſeized, impriſoned, and capitally condemned. However, the greatneſs of his merit, as an artiſt, occaſioned a mitigation of the ſentence; but he was ſtill detained in priſon, where he diligently followed his profeſſion, and would have continued there, in all probality, for life, had he not met with an opportunity of eſcaping to Placentia, at the time Louis XIV. bombarded the city of Genoa, after he had been in confinement ſixteen years.

To this artiſt are attributed ſeveral very neat prints, executed with the graver only, in a ſtyle greatly reſembling that of John Vander Velde. They conſiſt chiefly of candle-light pieces, and dark ſubjects, and are marked, *P. Molyn, fec. or fecit*, the F. and M. being joined together in the manner expreſſed on the plate at the end of the volume. I ſhall ſpecify one only, which repreſents *ſome figures by candle light, ſtanding by the door in maſquerade: at a diſtance is ſeen a mock proceſſion*. M. Heineken mentions Peter Molyn the elder, who was a native of Holland, and a painter; but not ſo eminent as Tempeſta. I own, I ſhould rather be inclined to ſuppoſe the prints above mentioned ought to be aſcribed to the latter, if the time in which he lived agrees with that, in which we may ſuppoſe thoſe prints to have been executed, which was apparently towards the concluſion of the laſt

laſt century. Though very neatly executed, they are laboured, heavy performances, and not equal in any degree to what one might expect from the hand of an artiſt of ſo much repute as Tempeſta. If they were by him, they were probably his juvenile productions: but the deciſion of this point I muſt leave to my readers.

JOST, or JODICUS MOMPERT.

Born, 1580. Died,

A very excellent painter of landſcapes, ſaid to have been a native of Flanders, His pictures, thoſe eſpecially which are carefully finiſhed, have many admirers. Velvet Brughel and David Teniers often aſſiſted him, by painting the figures for his landſcapes, which, in this caſe, acquire no ſmall additional value. We have ſeveral ſmall *landſcapes* etched by him, from his own compoſitions.

PETER MONACO.

Flouriſhed, 1760.

A modern Venetian artiſt, by whom we have ſeveral engravings, from the paintings of the moſt celebrated maſters, preſerved at Venice in the cabinets of the curious.

BALTHAZAR MONCORNET.

Flouriſhed, 1650.

Moncornet was one of thoſe laborious artiſts, whoſe only merit ſeems to have conſiſted in his patience and aſſiduity. What he wanted in taſte and correctneſs of deſign, he endeavoured to ſupply by neatneſs. Baſan hardly does him juſtice, when he calls him one of the moſt indifferent French engravers. France certainly produced many worſe; and indeed ſome few of the portraits of Moncornet are not altogether deſpicable. I ſhall only mention that of *John George Godelman*, a ſmall upright oval plate, as a proof of this aſſertion. He was a native of Paris, and eſtabliſhed in that city as a printſeller. He often worked with the graver only; but ſometimes he called in the aſſiſtance of the point.

The number of portraits which he engraved is almoſt incredible. According to Le Comte, they amount to one thouſand three hundred and ninety one. I ſhall ſpecify the following engravings only by this artiſt:

The battle of Conſtantine againſt Maxentius; a middling-ſized plate, lengthways, from Rubens.

The triumph of Conſtantine, the ſame, from the ſame. Both theſe pictures were afterwards engraved by Nicholas Tardieu.

A ſet of *ornaments* for goldſmiths and jewellers.

A ſmall etching, repreſenting ſeveral *rabbits*, in imitation of the ſtyle of Hollar.

M. DE MONGEROUX.

Flouriſhed, 1760.

A modern connoiſſeur, who for his amuſement etched ſeveral plates; among others, a ſmall upright *landſcape, with figures and animals*, from Caſanove.

J. MONI.

Flouriſhed, 1570.

This artiſt was a native of Lyons, and a very ſkilful engraver on wood. Papillon informs us, that he was alſo a painter and deſigner, and that he engraved, from his own compoſitions, a ſet of prints for *the Bible Hiſtory*, publiſhed at Lyons by William Rouille, about the year 1570. He alſo copied the engravings on wood from the Bible, executed by Solomon Bernard, called the *Petit* or *Little Bernard*, which copies were publiſhed 1582, at Lyons. That author mentions ſeveral other prints of merit by this artiſt, and adds, that his monogram was compoſed of an M. ſurmounted by a double croſs, with a figure reſembling a 4 at the top, and ſometimes he ſigned his prints with the initials I. M. only.

JOHN BAPTIST MONNOYER.

Born, 1635. Died, 1699.

This celebrated artiſt was born at Liſle in Flanders; but was educated at Antwerp; and in the early part of his life was inſtructed in painting hiſtorical ſubjects. But, on his return to Liſle, he applied himſelf to the painting of flowers; and ſucceeded ſo well, that Le Brun employed him to aſſiſt him in the ornamental part of his pictures at Verſailles. Whilſt he was at Paris, the duke of Montague was ſtruck with the beauty of his performances, and brought him into England; and he, in conjunction with Rouſſeau and Le Force, embelliſhed the houſe of that nobleman in Bloomſbury, now the Britiſh Muſeum, with very capital paintings, all the flowers, fruit, and other decorations of that kind, being by his hand. He was afterwards employed by lord Carliſle, lord Burlington, and ſeveral others of the nobility. But his moſt curious work is ſaid to be a looking glaſs at Kenſington palace, which he adorned with flowers for queen Mary, who held him in ſuch high eſteem, that ſhe honoured him with her preſence, nearly the whole time he was buſied in the performance.

He died at London, A. D. 1699, aged 64.

He begun to publiſh a large collection of prints, from flowers and fruits, after his own deſigns; and many of the plates for that collection he etched himſelf in a bold, free ſtyle.

BENEDETTO MONTAGNA.

Flouriſhed, 1500.

He was a native of Venice, and is ſpoken of as a painter; but, I believe, he is more generally, if not better, known by his works as an engraver. It is

is poſſible, that the prints of Albert Durer, which were brought to Venice, and thoſe of Marc Antonio, who worked ſome time in that city, might induce him to take up the graver. The invention of engraving was ſtill conſidered as a novelty, and had not, when he firſt attempted to purſue the art, been carried to any very great perfection in Italy; for Marc Antonio had not then produced any of his capital works. The efforts of Montagna, as an engraver, are very feeble. Indeed his drawing is exceedingly defective; and the mechanical part of the execution of his plates is very harſh and rude, though, in ſome few inſtances, he has attempted to harmonize the lights with ſmall dots.

The prints by Benedetto Montagna bear, however, ſome reſemblance to the firſt and rudeſt engravings by M. Antonio; and they are all from his own deſigns. I ſhall notice the following only, all marked with his name at length.

The Virgin ſeated, holding the infant Chriſt. St. John is ſtanding by her ſide naked, and Joſeph appears below; a town is repreſented in the back-ground, with a river, and a bridge over it; a ſmall plate, length-ways.

The judgment of Midas, a ſmall upright plate.

A naked figure ſtanding by a tree, a middling-ſized upright plate.

Two figures, an elderly man and a youth; the former is playing upon the bagpipes, and the latter, upon the violin; a ſmall upright plate.

A landſcape, with a cottage, and an old man ſeated upon a bank, a ſmall upright plate.

MONTAGNE. See PLATTENBERG.

MONTENAT.

Flouriſhed,

An engraver on wood, by whom, according to Papillon, we have ſeveral prints, from the deſigns of Simon Vouet.

The MARQUIS of MONTMIRAL.

Flouriſhed, 1733.

A French nobleman and lover of the arts, who, for his own amuſement, engraved ſeveral *landſcapes*, from his own deſigns; and others, from Albert.

NICHOLAS MOOJAERT.

Flouriſhed,

He was a native of Amſterdam, and flouriſhed during the laſt century. He was a painter, and imitated the ſtyle of Rembrant. We have ſeveral engravings by him, from his own compoſitions.

C. D. MOOR.

Born, 1656. Died, 1738.

This artiſt was a native of Leyden, and reſided at the Hague, where he

died, A. D. 1738, aged 82. He was a portrait painter; and we have ſome few heads etched by him, from his own deſigns, in a very ſlight and haſty manner. I ſhall mention the three following only: *Gerard Douw*, *John Van Goyen*, and *Francis Van Mieris*.

MOOR, the name of a modern Engliſh artiſt, affixed to a portrait of *the Rev. George Whitfield*, after Jenkins.

SAMUEL MOORE.

Flouriſhed, 1715.

This gentleman reſided in London, and belonged to ſome office at the Cuſtom Houſe. He ſeems to have dedicated much time to the arts, eſpecially drawing and engraving; though it does not appear that he ever arrived at any great degree of perfection in either. His prints are very coarſe and heavy, being firſt roughly etched, and afterwards retouched with the graver. I ſhall mention only *the coronation proceſſion of king William* III. *and queen Mary* by this artiſt; which, as he has not given the name of the deſigner, we may conclude, was compoſed by himſelf; and the indifferent ſtyle, in which it is executed, may perhaps juſtify the ſuppoſition.

Vertue tells us, that he made a medley of ſeveral things, drawn, written, and painted, which he preſented to Sir Robert Harley, ſpeaker of the houſe of commons, afterwards earl of Oxford: It reſembled thoſe, I preſume, which we ſee in the preſent day, conſiſting of letters, cards, prints, ballads, and the like, all crowded into one compoſition, and repreſented as lying careleſsly one upon another.

GIOVANNI BATISTA MORANDI.

Flouriſhed,

An Italian artiſt, mentioned by Florent le Comte, who tells us, that he engraved ſeveral portraits of the popes and cardinals. I rather ſuſpect, that he means *Giovanni Maria Morandi*, an eminent painter of hiſtorical ſubjects, and of portraits: if ſo, we may ſuppoſe, that he was the painter, and not the engraver, of the portraits mentioned by Le Comte.

EDME MOREAU.

Flouriſhed,

This artiſt was a native of Rheims. He engraved, ſays Le Comte, from his own compoſitions, and after the deſigns of St. Igny and other maſters, whoſe names he has not affixed to his prints. He flouriſhed in the laſt century.

LOUIS MOREAU.

Flouriſhed,

This artiſt was a native of France; and probably of the ſame family with the above-mentioned engraver. He flouriſhed during the preſent century; but we have very few prints, according to Baſan, to which he has affixed his name,

name, having been almoſt continually employed in ornamental ſubjects. He worked with the graver only; and the following is cited as a fine ſpecimen of his abilities as an artiſt, *Chriſt raiſing the daughter of Jairus from the dead*; a large upright plate, after La Foſſe.

J. M. MOREAU.

Flouriſhed, 1750.

It is probable, that this artiſt, who was a native of France, was related to the two preceding engravers. Baſan ſpeaks of him as a deſigner, and tells us, that he etched a diverſity of prints; among others, *Bathſheba*, a large plate, from Rembrant.

I have ſeen the name J. Moreau, affixed to a large plate, length-ways, repreſenting *the bringing of the little children to Chriſt*, executed entirely with the graver, in a cold, taſteleſs ſtyle.

PAUL MOREELSE.

Born, 1571. Died, 1638.

He was born at Utrecht, and ſtudied painting under Michael Mirevelt. He was very ſucceſsful, not only in portraits, but hiſtorical ſubjects and architecture; particularly after he had improved his taſte by his ſtudies in Italy. We have ſome excellent wood cuts in chiaro-ſcuro by this artiſt, executed on three blocks; the firſt for the outline, which is cut in a very ſpirited ſtyle, and the hatchings or croſs ſtrokes are delicately expreſſed; the ſecond is for the dark ſhadows; and the laſt for the demi tints. Theſe prints have a light, airy appearance. They are drawn in a ſlight, but maſterly manner; and the union of the ſeveral tints produces an agreeable effect. He uſually ſigned the name Moreelſe at length, P. the initial of the baptiſmal name being joined to the M. in a ſort of cypher; and in ſome few inſtances, he has affixed the cypher only. See the plate of monograms at the end of the volume. We have, among other prints by Moreelſe, the following:

The death of Lucretia, a middling-ſized print, length-ways, dated 1612.

Several *dancing figures*, the ſame, bearing the ſame date.

MORGAN.

Flouriſhed, 1660.

The name of an obſcure engraver, whoſe only noted performance was *a plan of London*, for Ogilby.

JOHN ELIAS MORGEN, or MORGHEN.

Flouriſhed, 1750.

This artiſt was a native of Germany; but he reſided ſome time in Italy, particularly at Florence, where he made many of the drawings for a collection of prints, engraved after the capital pictures of the Florentine artiſts, which

which are in the palace of the great duke of Tuſcany; part of which, according to Baſan, were alſo engraved by him.

JOHN MORGEN, is mentioned by M. Heineken, as a diſtinct artiſt from the preceding engraver, though probably of the ſame family; who, together with PHILIP MORGEN, was concerned in the engravings from the antiquities of Herculaneum, publiſhed at Naples, 1757.

MORILLON. See CAVE.

JOHN MORIN.

Flouriſhed, 1660.

He was a native of France, and a man of great ability. He was the diſciple of Philip Champagne, a celebrated French Artiſt; and under his inſtruction he learned the principles of painting. It does not appear, indeed, that he ever arrived at any very great perfection in that art; for he is better known by his works as an engraver, than as a painter. His plates are executed in a ſingular ſtyle, being a mixture of ſtrokes and dots; and they are harmonized with each other, ſo as to produce a very agreeable effect. They are chiefly etchings: for he does not appear to have underſtood the management of the graver, by any means equal to that of the point. His portraits, which form the larger part of his works, are many of them executed in a very maſterly manner; and, though not finiſhed with all the preciſion and delicacy, which the graver is capable of producing, manifeſt, at leaſt, the good taſte, freedom of hand, and knowledge of the artiſt. The following are among his moſt eſtimable works.

A crucifixion, a large print on three plates, from Champagne.

The Virgin with the infant Jeſus, who is holding a noſegay of flowers; a middling-ſized upright plate, from Raphael.

The Virgin adoring the infant Chriſt; the ſame, from Titian. This is a fine ſpecimen of the artiſt's ability.

Several *landſcapes* of various ſizes, from Foquier. He has attempted in theſe to finiſh the diſtances with dots; but not with his uſual ſucceſs.

Four ſmall *landſcapes*, length-ways, from Poelemberg.

Twenty-four portraits of *the illuſtrious perſonages of his time*, after Philip Champagne. Some of theſe are very finely executed.

A variety of other *ſubjects*, *portraits*, &c. from Gorgione, A. Carracci, and other maſters.

BATISTA DE ANGELO DEL MORO.

Flouriſhed, 1560.

This artiſt was a native of Verona. According to moſt authors, he ſtudied painting under Franceſco Tobido, called Il Moro; but Florent le Comte, ſpeaking of him, ſays he was the ſcholar of Titian, and promiſed to be one of the moſt famous artiſts of the age; but that he died young, being then under thirty years of age. We have ſeveral ſlight, but ſpirited etchings by him:

him: the extremities of the figures are drawn in a very maſterly ſtyle. I ſhall mention the following:

A holy family, with Joſeph at a window, from Raphael, a ſmall plate lengthways.

Another holy family, from the ſame painter, the ſame.

The baptiſm of Chriſt, a large upright plate, from Bernadino Campi of Cremona.

The martyrdom of St Catherine, the ſame, from the ſame painter.

Several *landſcapes*, fifty according to Le Comte, from Titian.

JOHN MORTIMER.

Born, 1743. Died, 1779.

This excellent artiſt was born with every requiſite to make a great painter. His genius was fertile, and his imagination lively. There is an originality in his works, which add greatly to their value. No man perhaps touched in the heads and other extremities of his figures with more ſpirit; and few could draw them more correctly. When he failed, it was from his haſte to expreſs his thoughts; ſo that, at times, he did not attend with that preciſion, which hiſtorical painting requires, to the proportion of his figures; and they are ſometimes heavy. This defect is, however, well repaid by the lightneſs of his pencil, and the freedom which appears in his works. He died at his houſe in Norfolk-ſtreet in the Strand, aged 36.

King John granting the Magna Charta to the barons, and the battle of Agincourt, two of his capital pictures, have been engraved. The firſt was nearly finiſhed by Mr. Ryland, and completed by Mr. Bartolozzi. It is a moſt admirable print. The plate was purchaſed from the aſſignees of the late Mr. Ryland, for the benefit of his widow and family. The laſt, intended as a companion to the former, was publiſhed by Mrs. Mortimer. We have ſeveral excellent etchings, in a bold, free ſtyle, by Mr. Mortimer, from his own drawings, in pen and ink; and, among them, a ſet of twelve large circular plates, repreſenting *characters* from Shakſpeare.

His drawings are alſo exceedingly valuable; moſt of which have been engraved by M. Haynes his pupil, Robert Blythe, and other artiſts.

MOSIN. See MOZIN.

C. MOSLEY.

Flouriſhed, 1760.

He reſided at London, and worked chiefly for the bookſellers. We have many engravings by him, but much cannot be ſaid in their praiſe. Among his beſt prints, I think, we may place ſome few of his portraits. I ſhall mention only *Charles the Firſt on horſeback*, from the celebrated picture of Van Dyck at Kenſington; *and Marſhal Belliſle, on horſeback.*

ISAAC

ISAAC MOUCHERON.

Born, 1670. Died, 1744.

A celebrated landſcape painter. He was the ſon of Frederic Moucheron, and born at Amſterdam, where he learned the firſt principles of this art; but he completed his ſtudies in Italy. His pictures are held in high eſtimation. He amuſed himſelf with the point; and we have a ſet of plates engraved by him, conſiſting of nineteen *views of Heemſtede, in the province of Utrecht*, from his own deſigns. Alſo ſeveral *landſcapes* from Gaſpar Pouſſin, &c.

MOUNIER. See MUNIER.

GERARD MOUNTAIN, or MOUNTIN.

Flouriſhed,

This artiſt was probably a Dutchman, or a German; but it appears alſo, that he reſided in England. He engraved portraits in a neat, ſtiff ſtyle, with the graver alone. They do not, however, poſſeſs any great ſhare of merit. I ſhall mention the following only: *The progenie of the renowned prince James, king of Great Britain, France and Ireland*, with Latin and Engliſh verſes under it compoſed by John Webſter. *The excellent princeſs Mary of Auſtria.* His name is affixed, "Gerrit Mountin ſculp." and the portrait of *Francis White.* Sold by Peter Stent.

CHRISTIAN LOUIS MOYAERT.

Flouriſhed,

An artiſt, mentioned by profeſſor Chriſt, who attributes to him the engravings marked with a C. and an L. joined together, followed by an M. See the monograms at the end of the volume.

JOHN MOYREAU.

Born, Died, 1762.

This artiſt was a native of France, and reſided at Paris. He painted, deſigned and engraved. His moſt excellent works are from the pictures of Wouvermans, and form a ſet of eighty-ſeven prints. They are etched and retouched with the graver, ſo as to preſerve much of the effect of the pictures; but if they had been more neatly finiſhed, it would doubtleſs have added conſiderably to their value. He did not draw the human figure correctly; whenever, therefore, he attempted ſuch plates, as required truth of outline, he has not been equally ſucceſsful; as appears in a middling-ſized plate, length-ways, repreſenting *the reſurrection of Lazarus*, which he has inſcribed in this manner: *Peint et grave par J. Moyreau, d'apres le tableau original de Bon Boulonge l'aine.* We have alſo by him two ſubjects of hunting, middling-ſized plates lengthways, from Van Falens; and the *hunting*

hunting of lions and tygers, a middling-ſized plate, length-ways, from Rubens: Suyderhoef engraved a print from the ſame picture.

LITTLE MOSES. See UYTENBROECK.

MICHAEL MOZIN, or MOSIN.

Flouriſhed,

This artiſt, if not a native of Holland, reſided at Amſterdam. He united the point and the graver in the execution of his plates; but he was not ſucceſsful. His ſtyle is heavy and laboured, and his drawing exceedingly incorrect. We have by him *ſeveral children at play*, a ſmall plate, length-ways, from Cornelius Holſtien. *Women returning from the bath*, the ſame, from Poelemberg. A ſet of *ornaments*, middling-ſized plates, length-ways, from Lutma. He alſo engraved from Caſtiglione, Charles Errard, Teſtelin, and other maſters.

J. MULDER.

Flouriſhed, 1710.

This artiſt reſided at Amſterdam. He worked chiefly with the graver, in a neat, ſtiff ſtyle, without taſte or powerfulneſs of effect. Views of palaces, churches, and public buildings, conſtitute his beſt performances; and theſe he frequently engraved from his own drawings. He did not underſtand the human figure; and of courſe he has failed grievouſly in every inſtance, when he attempted to execute hiſtorical ſubjects, as may be ſeen by the plates, which he engraved for a ſet of prints from the Bible, in folio, publiſhed at Amſterdam, 1720, entitled, *Figures de la Bible*, deſigned by Picart and other maſters. I ſhall mention beſides, a ſet of ſmall plates, length-ways, entitled, *Veues de Gunterſtein*. They are inſcribed, "J. "Mulder ad vivum del. et fecit."

MULIERIBUS. See MOLYN.

HERMAN MULLER.

Flouriſhed, 1585.

This artiſt is ſaid to have been a native of Holland. He flouriſhed towards the concluſion of the ſixteenth century. He was the diſciple of Henry Goltzius; but apparently entered the ſchool of that great artiſt, before he travelled into Italy. The plates of Herman Muller, which were performed with the graver only, have all that laboured exactneſs, not to ſay formality and ſtiffneſs, which characterized the Flemiſh and Dutch ſchool at this period, and which Goltzius himſelf purſued in the early part of his life. Muller was a man of ability. He drew with tolerable preciſion; and his beſt prints are not devoid of expreſſion. He ſeems to have made more attempts than one to alter his ſtyle of engraving, and imitate the bold, free manner introduced by his maſter; but he was not ſucceſsful. His

prints are ſufficiently numerous, and by no means uncommon. I ſhall ſpecify the following only:

The cardinal virtues, four middling-ſized plates, length-ways, from Martin Heemſkerck.

Part of ſeveral ſets of *Bible cuts*, conjointly with the Galles, the Sadelers, &c. from Stradan, and other maſters.

Lucretia, a middling-ſized upright plate, from C. Ketel.

St. Cecilia, the ſame. In this plate he has attempted to alter his ſtyle of engraving; no painter's name.

A man holding a cock, a ſmall circular plate, the ſame.

He engraved alſo from Spranger, Martin de Vos, and other painters.

JOHN MULLER.

Flouriſhed, 1600.

This artiſt was of the ſame family with Herman Muller, mentioned in the preceding article; but how nearly related to him does not appear. He was alſo a diſciple of Henry Goltzius; and probably did not enter his ſchool, till the return of that artiſt from Italy. He imitated the ſtyle of his maſter, and purſued it to a degree of extravagance, which borders upon what may be called enthuſiaſm in engraving. Baſan expreſſes himſelf happily enough in theſe words, *Il gravoit vigoureuſement au Burin.* The facility with which he handled the graver, for he worked with that inſtrument only, cannot be ſufficiently expreſſed; his works muſt be ſeen, to convey a proper idea of it to the mind. If in freedom of execution he equalled his maſter; in every other requiſite to form the complete artiſt, he fell ſhort of him. His drawing is mannered and heavy; and the extremities of his figures are not correctly marked. Alſo in point of harmony his prints are ſometimes very defective. When compared with Goltzius, Muller muſt certainly yield the palm. He is not, however, much diſhonoured by being ranked as inferior to ſo great an artiſt. Muller's engravings are valuable, as productions of a very extraordinary nature; excluſive of which they have a prodigious ſhare of merit. Some of them are from compoſitions of his own, which do him no ſmall credit. I ſhall mention the following prints by this artiſt, which are placed among his moſt eſtimable performances.

The works of the creation, ſeven middling-ſized circular plates, from Goltzius.

Lot and his two daughters, a middling-ſized plate, length-ways, from Spranger.

The hand writing on the wall, a middling-ſized plate, length-ways, from his own compoſition.

The adoration of the wiſe men, the ſame, from the ſame. Fine impreſſions of both theſe prints are very rare.

The reſurrection of Lazarus, a large plate, length-ways, from Abraham Bloemart.

The martyrdom of St. Sebaſtian, a middling-ſized upright plate, from J. van Aken.

Bacchus and Ceres, a large upright plate, from Spranger.

Venus and the Graces, a ſmall upright plate, from the ſame.

A ſatyr

A ſatyr taking a thorn from the foot of a fawn, companion to the preceding, from the ſame.

Perſeus armed by Minerva and Mercury, a large upright plate, from the ſame.

The apotheoſis of the arts, a large upright print on two plates, from the ſame.

Fortune diſtributing her gifts, a large print, length-ways, on two plates, from the ſame.

Several much-eſteemed *portraits*, and among them the following:

Maurice prince of Naſſau, a middling-ſized upright plate, from Mirevelt.

Ambroſe Spinola, the ſame, from the ſame.

Albert, archduke of Auſtria, the ſame, from Rubens.

The infanta Iſabella, the ſame, from the ſame.

The king of Denmark, the ſame, from the ſame.

He alſo engraved from Adrian van Vries and other maſters.

SOLOMON MULLER.

Flouriſhed,

He was probably of the ſame family with the above-mentioned artiſt, and flouriſhed apparently at the commencement of the laſt century. From the ſtyle of his engraving, I ſhould ſuppoſe he was taught that art in the ſchool of the Wierixes, whoſe neat manner he imitated. His drawing, however, is incorrect, and the heads of his figures are not well characterized. We have by him a ſet of ſmall upright prints from the *Sacred Hiſtory*; and as he has not affixed the name of the painter, it is not improbable, but they may be from his own deſigns. He ſometimes wrote his name *Miller*.

JACOB MULLER.

Flouriſhed,

The name of this artiſt is affixed to the *frontiſpiece and plans*, from the deſigns of George Hatzel, for a book of Gardening, publiſhed at Augſburg by Jeremiah Wolft. They are neatly executed, with the graver only; but in a dry, taſteleſs ſtyle.

G. A. MULLER.

Flouriſhed, 1760.

This artiſt reſided at Venice, where he engraved a conſiderable number of prints; among others, part of the ſet of prints from the pictures of Rubens, repreſenting *the Hiſtory of Decius*: the reſt were executed by Andre and Joſeph Schmutzer. The *two children of Rubens*, a middling-ſized upright plate, from a picture painted by that maſter, which was alſo engraved by Daulle and Danzel.

JOHN SEBASTIAN MULLER.

Flouriſhed, 1760.

An artiſt of great abilities, who reſided in London, where he engraved many eſtimable plates: namely, ſeveral *landſcapes*, after Vander Neer; a large *landſcape*, length-ways, from Claude Lorraine; and a ſet of *ruins*, large plates, length-ways, from Giovanni Paolo Pannini.

J. MUNICHUYSEN.

Flouriſhed,

A Flemiſh artiſt, who flouriſhed in the laſt century. He executed ſeveral meritorious works with the graver; and among others, *two boys repreſenting Autumn and Winter*, a middling-ſized upright plate, from Gerard Laireſſe. The companion, *two boys, repreſenting Spring and Summer*, was engraved by H. Bary after Van Dyck. We have by him alſo a conſiderable number of portraits; among others, *the burgomaſter Joſt Spiegel*, after M. Limbourg; alſo *Henry Vander Graft*; and *Cornelius Tromp*.

JOHN MUNIER.

Flouriſhed, 1553.

He and John Perrin ſeem to have been bookſellers and partners. They reſided at Tholouſe, and were both of them indifferent engravers on wood. They worked conjointly about the year 1551. Perrin marked his prints with the initials I. P. ſeparate or joined together, as expreſſed upon the plate at the end of the volume; and Mounier conſtantly uſed the initials I. M. among others, we have by theſe engravers, the wooden cuts for a ſmall octavo volume of emblems, entitled, *La Moroſophie de Guillaume de la Perriere Tolſain, contenant cent Emblemes*, publiſhed at Lyons, by Mace Bonhomme, 1553.

GERARD MUNTINCK.

Flouriſhed,

This artiſt appears to have been a native of Groningen, and flouriſhed during the laſt century. We have by him ſeveral portraits executed with the graver only, in a very neat but taſteleſs ſtyle.

ANDREA MURANO.

Flouriſhed,

Palmer, at the end of his Hiſtory of Printing, ſpeaks of a print, which, he tells us, was marked with the initials, A. M. and dated 1412. He adds, that it was executed upon that mixed metal, on which goldſmiths uſed to engrave their firſt proofs; and he ſuppoſes the artiſt, to whom we owe this ſingular curioſity, was Andrea de Murano. M. Heineken, with great appearance of juſtice, ſuppoſes, that Palmer, who certainly was not one of the moſt accurate

accurate writers, had miſtaken the date, and that it was 1512, inſtead of 1412.

If it be thought extraordinary, that only Palmer ſhould have ſeen ſuch a print, it will not appear to be leſs ſo, that he ſhould poſitively tell us the very ſpecies of metal, of which the plate itſelf was made. It is much to be wiſhed, that he had deſcribed the ſubject of the print; and then, without doubt, the miſtake might have been diſcovered. For if ſuch a print really did exiſt, it was probably the work of Marc Antonio, Agoſtino de Muſis, or ſome other contemporary artiſt.

DOMENICO MARIA MURATORI.

Born, 1661. Died,

This artiſt was a native of Bologna, and followed, in the early part of his life, the profeſſion of a goldſmith; but his genius inclining towards the arts, he applied himſelf to drawing, and became the diſciple of Lorenzo Paſinelli. He painted hiſtorical ſubjects and portraits with ſucceſs. We have by him ſome few etchings, which are executed in a ſlight, but maſterly ſtyle. I ſhall mention only, *the Virgin and Child, with St. Francis*, a ſmall upright plate, from Simon Canterini, dated 1685. The figures in this little etching are very finely drawn.

AGOSTINO DE MUSIS.

Flouriſhed, 1509 to 1536.

This great artiſt is better known by the name of Agoſtino Veneziano, or in England by that of Aguſtin the Venetian, but Muſis was his proper family name, as we ſhall ſee below. He was a native of Venice, and ſcholar of Marc Antonio Raimondi. It is not certain at what period he begun his ſtudies under that celebrated maſter; but the firſt dated print by Agoſtino appeared, A. D. 1509, at which time, it is probable, his tutor ſtill reſided at Venice. After the death of Raphael, which happened 1520, Agoſtino de Muſis, and Marc de Ravenna his fellow diſciple, who had conjointly aſſiſted each other, ſeparated, and worked entirely upon their own account.

The troubles, which happened upon the taking of Rome by the Spaniards, occaſioned a diſperſion of the artiſts, who reſided in that city. Accordingly Agoſtino went to Florence, and applied himſelf to Andrea del Sarto for employment; but that maſter, diſſatisfied with an engraving which Agoſtino had made, A. D. 1516, from a dead Chriſt ſupported by angels, painted by him, would not permit any more of his pictures to be engraved during his life-time.

It is uncertain at what time Agoſtino died; but his prints are not dated later than 1536. So that it may be reaſonably ſuppoſed, that he did not long ſurvive that period.

Agoſtino de Muſis imitated the ſtyle of his maſter with great attention, and was, upon the whole, the moſt ſucceſsful of all his ſcholars. In neatneſs, and mechanical execution with the graver, he has often equalled, if not ſometimes exceeded him; but in point of taſte, and in the purity and correctneſs

of outline, he certainly fell greatly ſhort of him. Agoſtino's drawing had more of manner and ſtiffneſs; the heads of his figures are not ſo accurately marked; nor the other extremities expreſſed with equal truth.

I have already ſpoken of the merit of this artiſt in the Eſſay, at the beginning of the preſent volume, to which I refer the reader; adding only, in this place, that he may apparently be conſidered as the firſt inventor of that ſpecies of engraving, which is performed by dots only.

His common mark was compoſed of the initials. A. V. with or without a tablet, to which he uſually added the date.

I ſhall ſpecify the following engravings by this artiſt, moſt of which are very ſcarce. Indeed the works of Agoſtino Veneziano are rarely to be met with complete, and fine impreſſions.

Noah's ſacrifice, a middling-ſized plate, length-ways, from Raphael.

The benediction of Iſaac, dated 1522, the ſame, from the ſame painter. This plate was re-engraved, A. D. 1524; but the firſt is by far the ſcarceſt.

The Iſraelites gathering the manna, the ſame, from the ſame. It is ſaid, that Marc Antonio began this plate. Some have attributed the invention of this print to Polidoro Caravaggio.

Samſon bound by the Philiſtines, a middling-ſized circular plate, ſuppoſed to be one of his moſt early engravings, and from a deſign of his own.

A nativity, a large upright plate, from Julio Romano, dated 1531.

A nativity, a ſmall upright plate, copied from a wood cut by Albert Durer.

Chriſt bound to a pillar, with the emblems of his paſſion; the ſame, from the ſame. Both theſe prints are very rare.

The laſt ſupper, a large upright plate, the ſame, from the ſame.

The maſſacre of the innocents, copied in ſmall, from the engraving after Raphael, by Marc Antonio: very ſcarce.

Lucretia ſtabbing herſelf, a ſmall upright plate, copied from an engraving by Marc Antonio, from Raphael. It has an inſcription underneath it, beginning with theſe words, *Proh dolor, ſaevo*, &c.

The burying place, or aſſemblage of emaciated figures, with ſkeletons, and a figure of Death holding a book. To this print he ſigns his name at length, in this manner: AVGVSTINVS VENETVS DE MVSIS FACIEBAT, 1518, and adds the uſual initials A. V. after Baccio Bandinelli.

The ſchool of Baccio Bandinelli, in which that artiſt is repreſented among his ſcholars; a large plate, length-ways, the ſame, dated 1531.

The battle of the ſabre, ſo called, becauſe a ſword or ſabre lies upon the fore-ground, fallen from the hand of a warrior, who is repreſented as dead, towards the right hand ſide of the print. The compoſition of this print is by ſome attributed to Julio Romano; and by others to Luca Pennis.

A large print, length-ways, called *the climbers*, from the cartoon at Piſa, by Michael Angelo Buonarota, dated 1523, very different from that by Marc Antonio, known by the ſame name, and conſiſting of many more figures. This is diſtinguiſhed by an old man putting on his ſtockings, and a young ſoldier, repreſented as a back-figure, tying up his breeches.

An emperor on horſeback, with many attendants, called by ſome *the triumph of*

of Marcus Aurelius, a large upright plate. This print has the tablet alſo of M. Antonio, who was probably concerned in the engraving of it.

A Bacchanalian, wherein Silenus is repreſented ſupported by two fawns, with women dancing before him.

An old philoſopher or magician, ſeated upon the ground, meaſuring with his compaſſes a circle, in which are included the ſun and moon, with a dragon and ſcull in the foreground, dated 1509. The ſame print was re-engraved, A. D. 1514, the contrary way.

An old man ſeated upon a bank, with a cottage in the back-ground, a very ſmall plate, length-ways. The face of this figure is executed entirely with dots, made with the point of the graver.

Alſo ſeveral *portraits* of various ſizes.

LORENZO DE MUSIS.

Flouriſhed, 1535.

This artiſt is ſuppoſed to have been the ſon, or ſome near relation, of Agoſtino de Muſis; as is alſo,

GIVLIO DE MUSIS. They were both of them engravers, and imitated the ſtyle of Agoſtino; but with no great ſucceſs. The two following prints are executed by them:

The portrait of *Barbaroſſa* in profile, a middling-ſized upright plate, marked above, MDXXXV. LORENZO OE MVSI FACIEBAT. L. M. and at the bottom, RE DE ALGERI DITTO BARBA ROSA. SOLTAN CHARADIN.

A large print, length-ways, with this title: *Antiqua Species Urbium, Portus, par Pyrrhum Ligorium facta*, &c. *Julius de Muſis in aes incidit*, M.DLIIII.

MUTEL.

Flouriſhed,

A name affixed to the portrait of *Thomas Fantel de Lagny*.

MUYS.

Flouriſhed,

An obſcure artiſt, whoſe name is affixed to the portrait of *William prince of Orange*.

VANDER MYN.

Flouriſhed,

This artiſt, a native probably of Holland, reſided ſome time in London, where he engraved the portrait of *Richard Leveridge*.

J. MYNDE.

Flouriſhed, 1760.

This engraver reſided chiefly at London, and worked conſiderably for the bookſellers. His prints have very little merit to recommend them; but among

among his beſt may be reckoned ſome *anatomical figures*, and ſeveral *portraits*, of which laſt I ſhall mention the two following only: *Roger, earl of Orrery*; and *William Harris, D. D.*

PETER MYRIGINUS, or MYRICINUS.

Flouriſhed,

He is mentioned as an engraver by profeſſor Chriſt; but that author has not ſpecified any of his works, and ſpeaks very obſcurely concerning a cypher compoſed of an A. an M. and an E. ſurmounted with a P. which, in ſome caſes, he ſuppoſes may be atttibuted to this engraver.

N.

NACHTGLAS.

Flouriſhed,

THE name of a very indifferent engraver of portraits. He worked with the graver only, in a ſtiff, taſteleſs ſtyle, and probably from his own deſigns; for he uſually adds the word *fecit* to his name.

NADAT.

Flouriſhed, 1530.

An ancient German engraver, by whom we have a conſiderable number of prints, marked with a mouſe-trap; near which he uſually placed a ſmall ſcroll with this inſcription, NA DAT. which the generality of authors take to be the name of the artiſt, and notwithſtanding the ſmall diſtance, which frequently appears between the two firſt letters and the three laſt, read it as one word, *Nadat*. Papillon and ſome few others indeed divide the letters, ſuppoſing the firſt two to be the initials of the baptiſmal name, *Natalis*; and the three laſt of *Datus*. The matter is, however, very uncertain, and the reader muſt be left to prefer that interpretation, which ſeems to him to be the neareſt to the truth. The works of this maſter are executed entirely with the graver. They conſiſt chiefly of ſmall prints, repreſenting proceſſions and armies on the march. The manner of engraving, which was adopted by Theodore de Brye, reſembles ſo much that of this artiſt, one may, I think, with no ſmall appearance of probability, ſuppoſe that De Brye was his ſcholar. See the mark of this engraver, copied on the plate at the end of the volume. I ſhall ſpecify only the following prints by him:

An army on the march, a ſmall plate, length-ways, with the mark, dated 1530.

An army exerciſing, the ſame, no date.

The Virgin and Child, with Elizabeth ſeated, in an arch to the right is repreſented the angel appearing to Joſeph, holding a tablet, inſcribed, FILI DAVIT NE TIMEA, &c. *and to the left, an angel appearing to Joachim*, &c, a middling-ſized upright plate.

PETER NAGEL.

Flouriſhed, 1500.

This artiſt was probably a native of Flanders, and inſtructed in the art of engraving by Philip Galle, whoſe ſtyle at leaſt he imitated, but not very ſucceſsfully. His prints are by no means well finiſhed, neither did he draw the human figure with any tolerable degree of correctneſs. He worked much from Martin Heemſkerck, and the contemporary painters of his country; and his engravings conſiſt principally of ſacred ſubjects. He

ſometimes ſigned his name at length; but more frequently uſed a ſort of cypher, compoſed of a P. and an N. joined together. See the plate at the end of the volume. At other times ſeparate, thus, P. N. fec. or P. Na. or P. Na. fecit. I ſhall mention the following prints only by this artiſt.

The ſeven acts of mercy, ſmall plates, length-ways, from Heemſkerck.

ARNOLD NAGTEGEL.

Flouriſhed,

An obſcure and indifferent engraver in mezzotinto. We have by him, the portrait of *Iſhach Aboab Rabin*, a half length, apparently from a deſign of his own; for he adds to his name the words, *Delin. et fecit*, without the name of any painter.

HENRY NAIWYNCX.

Flouriſhed,

This artiſt was a native of Holland, and a painter of landſcapes. I am not acquainted with his pictures; but his etchings are greatly in the ſtyle of Anthony Waterloo; but he has improved upon the mechanical part of the workmanſhip. They poſſeſs great merit, and appear to be very faithful repreſentations of nature. We have by him,

Six ſmall upright *landſcapes*. The firſt impreſſions of theſe plates are before the name of Clement de Jonghe was affixed as the publiſher. Le Comte ſpells his name *Naiwikex*; but on what authority I know not.

ROBERT NANTEUIL.

Born, 1630. Died, 1678.

This admirable artiſt was born at Rheims. His genius for the arts diſcovered itſelf in the very early part of his life; and, during his ſtudies in the claſſics and other polite branches of literature, he found time to cultivate it. He married whilſt he was very young; and going at length to Paris, he abandoned all other purſuits, and applied himſelf entirely to the engraving of portraits, which he uſually drew himſelf, from nature, in crayons. Louis the Fourteenth being made acquainted with his merit, cauſed him to draw his portrait in crayons; and he was ſo pleaſed with the performance, that he appointed purpoſely for him the place of deſigner and engraver of the cabinet, adding the yearly penſion of one thouſand livres, which was confirmed by letters patent. Nanteuil died at Paris, A. D 1678, aged 48 years. It ſeems aſtoniſhing, as Baſan remarks, that having lived ſo ſhort a time, he ſhould have been able to engrave no leſs than two hundred and fifty portraits, excluſive of the number of drawings which he made, and the time, which the agreeableneſs of his converſation was the occaſion of his loſing, his company being much ſought after by men of genius and of the firſt rank.

Nanteuil's firſt mode of engraving ſeems to have been in imitation of that uſually adopted by Claude Mellan, executed with ſingle ſtrokes only, without being

being croſſed by other ſtrokes; and we have ſeveral portraits by him in this ſtyle; but he quitted this manner, and applied himſelf to another infinitely ſuperior, croſſing the ſtrokes as occaſion required, and harmonizing the lights with dots, made with the point of the graver; ſo that in clearneſs and beauty of effect, his beſt engravings have never been excelled, and rarely, if ever, equalled. He drew correctly; and from the great difference we perceive in the characters of his heads we may conclude, that they were faithful copies of nature. His ſlighteſt prints poſſeſs great merit, and manifeſt the hand of the maſter.

The portraits by this excellent artiſt are well known; and it will be impoſſible to particularize many of them in this work; much leſs ſo to ſay, with any degree of preciſion, among ſo many beautiful ones, which are the beſt. I ſhall only mention, therefore, the few following, which are ſaid to be ranked among the ſcarceſt of them.

Several portraits of *Louis* XIV. at different ages, after his own pictures, and in part from the paintings of P. Mignard.

Louis of Bourbon, prince of Conde, from his own deſign, half-ſheet print.

Viſcomte de Turenne, the ſame.

John Chapelain the poet, a ſmall upright plate, the ſame.

John Loret, the ſame.

Cardinal Richelieu, the ſame, after Philip Champagne.

John Baptiſt Colbert, the ſame, from the ſame.

Anne of Auſtria, queen of France, a middling-ſized upright plate, from Mignard.

Mr. John Evelyn, a ſmall upright plate, from his own deſign.

NAPOLITAIN. See ANGELI.

GIOSEFFO NICCOLO NASINI.

Born, 1660. Died, 1736.

This artiſt was born at ſome diſtance from Sienna, and was inſtructed in the firſt principles of hiſtorical painting by his father, Franceſco Naſini; but at eighteen years of age he was ſent to Rome, and entered the ſchool of Ciro Ferri, with whom he ſtudied two years; and acquired not only great command of pencil, but a fine taſte for deſign. He was recommended by Ciro Ferri to the grand duke Coſmo III. who employed him to copy the pictures of Pietro da Cortona, in the Pilazzo Pitti; and he ſucceeded ſo well, that he was handſomely rewarded by the duke. He was alſo honoured with knighthood by the emperor Leopold, and had ſeveral other great favours conferred upon him. We have one ſmall upright etching by this artiſt, repreſenting *the Virgin with the infant Chriſt and St. John*, from a compoſition of his own.

MICHAEL NATALIS.

Flouriſhed, 1650.

This artiſt was a native of Liege. At Antwerp he learned the firſt

principles of drawing and engraving. From thence he went to Rome, where he joined Cornelius Bloemart, Theodore Matham, and Regnier Perſyn, all artiſts from the Low Countries, and aſſiſted them in completing the ſtatues and buſts, which they were engraving from the collection in the Juſtinian gallery, conſiſting of one hundred and fifty prints. In Italy he engraved many other plates, from the pictures of the greateſt maſters. On his return to Flanders, he was invited to Paris, where he reſided a conſiderable time.

He engraved in a bold, open ſtyle; but not with much taſte. We ſee by his works, that he handled the graver with great facility; the ſtrokes are clear and regular, but, at the ſame time, cold and heavy; and from want of proper attention to the chiaro ſcuro, all his works are faulty in the general effect. But his greateſt failing appears to be the incorrectneſs of his drawing, and the want of character in the heads of his figures. The other extremities are alſo but indifferently expreſſed. The following prints are ranked among the moſt eſtimable by this maſter.

The Virgin and Child, with Joſeph ſeated behind, leaning his head upon his hand, a middling-ſized upright plate, from Andrea del Sarto.

A holy family, from N. Pouſſin, a large plate, length-ways; the firſt impreſſions are before the nudity of the infant was covered with linen.

The Virgin holding the infant Chriſt, who is ſleeping; and St. John is repreſented by her ſide; a middling-ſized upright plate, from Sebaſtian Bourdon. The firſt impreſſions are before the breaſt of the Virgin was covered with linen.

The marriage of St. Catherine, a large plate, length-ways, from the ſame painter.

Mary waſhing the feet of Chriſt, a large plate, length-ways, from Rubens.

The laſt ſupper, a middling-ſized, upright plate, from Diepenbeck.

The aſſembly of illuſtrious eccleſiaſtics, a large print, length-ways, on four plates, from Bertholet Flemael.

Alſo ſeveral much-eſteemed portraits; and, among them,

The marquis del Guaſt, with his miſtreſs, repreſented as Venus; a middling-ſized upright plate, from Titian, &c.

He alſo engraved from Raphael, Romanelli, Andrea Sacchi, Sandrart, and other maſters.

JUAN NAVARO.

Flouriſhed, 1598.

This artiſt was apparently a native of Spain, and reſided at Seville, where he engraved ſeveral *frontiſpieces* for books, which were publiſhed in that city. They are executed entirely with the graver, in a very indifferent ſtyle.

THOMAS NEALE.

Flouriſhed,

This engraver was probably a native of England, and reſided at London, where he etched the portrait of *Bindo Altoviti*, in quarto, from Titian. It is

is executed in a ſtyle greatly reſembling that of Gaywood; and the face is finiſhed with much care, and not without ſome merit, when we conſider the print as an etching only. From the ſtyle in which the drapery of this figure is etched, I think we may fairly conclude, that he had a great ſhare in the execution of the plates for the octavo edition of Ogilby's Fables, publiſhed at London. They are, however, by no means, favourable ſpecimens of his abilities.

NEE.

Flouriſhed, 1760.

A modern French engraver, who reſided at Paris. He was the ſcholar of Le Bas, and imitated the ſtyle of his maſter not unſucceſsfully. We have by him a conſiderable number of *landſcapes*, after Adrian Vander Veldt, and other maſters; alſo ſeveral *vignettes* for Ovid's Metamorphoſes, printed at Paris in octavo.

JAMES NEEFF, or NEEFFS.

Flouriſhed, 1635.

This artiſt was a native of Flanders, and reſided at Antwerp. He was probably of the ſame family with Peter Neeffs, a celebrated painter of architecture. He worked with the graver only, and handled that inſtrument with great facility. He drew the human figure with ſome degree of correctneſs; but in a mannered ſtyle. The characters he has given to the heads of the figures, which required great expreſſion, are ſometimes too much *outré*; but his beſt works have much merit. The following, among many other engravings, are by him.

The falling angels, a middling-ſized upright plate, from Rubens.

The meeting of Abraham and Melchiſedech, a very large plate, length-ways, from the ſame painter.

A crucifixion, a large upright plate, from the ſame.

Chriſt brought before Pilate, a middling-ſized upright plate, from Jaques Jordeans.

The martyrdom of St. Thomas, a large upright plate, from Rubens.

The judgment of Paris, and the triumph of Galatea, commonly called the *Ewer of Charles the Firſt, king of England*, a large plate length-ways, from the ſame.

The ſatyr with the man who blowed hot and cold, a middling-ſized plate, length-ways, from Jordaens. The firſt impreſſions have not the addreſs of Bloeteling.

Alſo ſeveral portraits; and, among them, the following:

The marquis de Barlemont, from Van Dyck.

The counteſs of Egmont, from the ſame painter.

Francis Snyders, the painter, from the ſame.

And a variety of other ſubjects from Seghers, Annibale Carracci, Eraſmus Quillinus, and other maſters.

NICCOLO NELLI.

Flouriſhed, 1568.

This artiſt appears to have been a native of Venice, and from the ſtyle of his engraving, a ſcholar of Marc de Ravenna. I have ſeen by him an *architectal frontiſpiece, ornamented with figures*, for a book of Plans and Views of the moſt illuſtrious Cities in the World. The title runs thus: *De Diſegni delle piu illuſtri Citta et Fortezze del Mondo, Parte I.* with the date, 1568. The figures are by no means badly drawn; and the print poſſeſſes great merit. This inſcription is affixed, *Nicolo Nelle Venetiano F.* the F. ſtanding for *fecit*. As there is no painter's name added to the inſcription, it is highly probable that the print was engraved from a compoſition of his own.

I ſuſpect, that many of the engravings, without marks, of the foregoing date, may with juſtice be attributed to this maſter; particularly thoſe which bear reſemblance to the works of Marc de Ravenna. Florent le Comte mentions this artiſt as an engraver of German portraits: I am not acquainted with them.

FRANCIS DE NEVE.

Flouriſhed,

This artiſt was a native of Flanders; but he reſided a conſiderable time in Italy. He excelled in painting landſcapes, into which he introduced ſmall figures very ſucceſsfully. He alſo amuſed himſelf with the point. We have many very ſpirited and maſterly etchings by him, of *landſcapes with figures*, from his own compoſitions, which prove the excellency of his taſte, and the fertility of his genius. And though they are executed in a ſlight ſtyle, the general effect is exceedingly agreeable.

A. NEURAUTTER.

Flouriſhed, 1715.

He was apparently a native of Prague, at leaſt, he reſided there, and engraved a ſet of figures, entitled *Statuæ Pontis Pragenſis*, publiſhed 1715. They are ſmall upright plates, executed entirely with the graver, but in a cold, ſtiff ſtyle, which indicates his patience, rather than his genius or good taſte.

EDWARD NEWTON.

Flouriſhed,

This name is affixed to the portrait of *William Tanſur, the muſician*, which, it appears, the artiſt engraved after a drawing of his own from the life.

JAMES NEWTON, a relation probably of Edward Newton. He engraved the portrait of *Sidney Parkinſon*.

SUT-

SUTTON NICHOLLS.

Flouriſhed, 1710.

This very indifferent engraver was, I preſume, a native of England. He reſided at London, and executed a conſiderable number of plates for the bookſellers. His beſt prints are ſlight etchings of *ſhells*, and other trifling ſubjects; but when he worked with the graver only, his performances are below all criticiſm, eſpecially when he attempted the repreſentation of the human figure.

G. D. C. NICOLAI.

Flouriſhed, 1760.

A modern artiſt, concerned with A. I. Prenner, in the execution of the plates from the pictures in the grand gallery at Vienna,

D. NICOLE.

Flouriſhed,

A name affixed to a ſet of ſlight views, etched in the ſtyle of a painter. To theſe prints there is added the monogram, compoſed of a W. and an R. joined together, which, I ſhould ſuppoſe, belongs to the inventor. See the plate at the end of the volume.

NICOLETTO DU MODENA. See MODENA.

WILLIAM VAN NIEULANT.

Born, 1584. Died, 1635.

A celebrated painter of landſcapes and architecture. He was born at Antwerp, and became the diſciple of Rowland Savery, After he quitted his maſter, he went to Rome, and reſided in that city with his countryman, Paul Bril, three years. His paintings are held in high eſtimation. Nieulant died at Amſterdam, A. D. 1635, aged 51 years. For his amuſement he etched ſeveral plates of landſcapes, partly from his own deſigns, and partly from thoſe of Paul Bril. They are executed in a ſlight, free ſtyle, and often retouched with the graver, to harmonize the lights, and ſtrengthen the maſſes of ſhadow. I ſhall ſpecify only a ſet of *ruins in and about Rome*, middling-ſized plates, length-ways, with this inſcription, *G. van Nieuwlant, fecit et excud. Antuerpiæ.*

JOHN ELIAS NILSON.

Flouriſhed, 1770.

A modern German artiſt, who reſided at Augſburg. He is mentioned as an engraver by M. Heineken; but I am not acquainted with his works.

BALTHASAR MENEIUS NIMECIUS.

Flouriſhed,

A very indifferent engraver on wood. He was a native of Saxony, and, according to profeſſor Chriſt, uſed a ſingular monogram, compoſed of a B. an M. and an N. See the plate of monograms at the end of the volume. But theſe initials are ſometimes ſeparate upon his engravings, in this manner, B. M. N.

N I X O N.

Flouriſhed, 1750.

This ſingular engraver was, I believe, a native of England. Small portraits conſtitute the greater part of his works, which he executed in a ſtyle prodigiouſly neat; and finiſhed the faces with dots only. The following portraits are by him. *The duke of Cumberland*, a ſmall circular plate. *The duke of Cumberland*, a ſmall upright oval plate. *Frederic, prince of Wales*, the ſame. *Earl Granville*, the ſame, &c.

N O B L E S S E.

Born, . Died, 1730.

This artiſt appears to have been a native of France. He ſtudied the works of Jaques Callot with great aſſiduity, and formed his taſte upon them. He excelled principally in drawing with the pen, which art he alſo profeſſed to teach. We have ſome few ſmall *landſcapes* etched by him, in the ſtyle of Callot. He died 1730, at a very advanced age.

N O B L E T.

Flouriſhed,

The name of a very indifferent artiſt, who worked with the graver only. His labours were confined to *vignettes*, and other *book-plates*.

H. N O B L I N.

Flouriſhed, 1680.

He engraved ſeveral large portraits; but in a ſtyle, which does him no kind of honour. We have by him the head of *Cardinal Howard*, a half-ſheet print.

J. E. N O C H E R.

Flouriſhed, 1760.

A modern French engraver, who ſtudied under Stephen Feſſard. We have ſeveral *vignettes* by this artiſt, and alſo ſome few *portraits*; among which may be reckoned, that of *Jean Jaques Rouſſeau*.

CARLO NOLLI.

Flouriſhed, 1760.

A modern Italian artiſt, who was concerned in the engravings, made at the command of the king of the Two Sicilies, of *the Antiquities diſcovered at the Herculaneum.*

J. B. NOLLIN, or NOLIN.

Flouriſhed, 1687.

This artiſt engraved ſeveral of the large folio plates for a ſet of prints, entitled, *Les vues, plans, coupes & elevations du chateau de Verſailles*, i. e. "The views, plans, ſections, and elevations of the palaces of Verſailles." While he was purſuing his ſtudies in Italy, he engraved ſeveral plates from A. Carracci, Pouſſin, and other maſters.

PETER NOLPE.

Flouriſhed, 1640.

This artiſt was a native of Flanders. He is ſpoken of as a painter; but apparently his engravings are far more numerous than his pictures. As an engraver only I ſhall conſidered him this place. He worked with the point and the graver, and uſually united them; but ſome of his plates are executed with the graver only, which inſtrument he handled with much more facility than taſte. The diſpoſition of the light and ſhadow is not happily managed in his hiſtorical prints; and they are defective in harmony; neither did he draw the extremities of the human figure correctly. But his views and landſcapes are executed in a very ſpirited, bold ſtyle, which manifeſt the hand of the maſter. The following engravings may be reckoned among his moſt eſtimable works.

Judith and Thamar, repreſented in a large landſcape, length-ways, from a compoſition of his own. The ſame figures were afterwards introduced into another landſcape, upon a much ſmaller ſcale.

An overflow of water, occaſioned by the burſting of a water bank; a large plate, length-ways, the ſame. This is a very ſcarce print, and executed with great ſpirit.

Eight months of the year, great plates, length-ways, the ſame. I am not acquainted with theſe prints, and Baſan tells us, that he never ſaw the other four.

St. Paul the hermit, fed by an eagle in the deſart, a large plate, length-ways, from Pieter Potter.

St. Peter delivered by the angel from priſon, a middling-ſized plate, length-ways, from J. V. Vucht.

A ſet of *beggars*; in the ſtyle of Quaſt, ſmall upright plates, with other groteſque ſubjects.

The grand cavalcade, made by the citizens of Amſterdam, at the entry of the queen Mary of Medicis into that city, A. D. 1638, a large plate, length-ways, from C. Molyn the younger.

He uſually ſigned his name at length upon his plates, joining the initials P. and M. together, in the manner as expreſſed upon the plate at the end of the volume; and in ſome few inſtances he uſed that cypher only.

RICHARD ABBE DE ST. NON.

Flouriſhed, 1760.

He was a native of France, and a lover of the arts. For his amuſement he etched ſeveral plates in a very peculiar ſtyle, reſembling waſhed drawings, in Indian ink. This ſpecies of engraving has lately been carried to perfection in England by P. Sandby, and other capital artiſts. The works of St. Non conſiſt of ſmall ſubjects, repreſenting *landſcapes with ruins*, from the antique; and from Boucher, Le Prince, and other French painters.

J. V. NOORDT.

Flouriſhed, 1645.

An artiſt of great merit, by whom I have ſeen a ſlight, ſpirited etching of *a landſcape with ruins*, in a broad maſterly ſtyle. It appears to be a view in Italy. The figures, which are introduced into this etching, are executed in a very ſuperior ſtyle.

COEN V. NOORDT, or NOORDE, who was probably a relation to the above-mentioned artiſt, engraved *his own portrait*.

JOHN NORDEN.

Flouriſhed, 1600.

Norden was a man of ability in the topographical line. He is thought to have been born in Wiltſhire. It appears, that he was a commoner of Hart Hall, Oxford, in the year 1564, and took the degree of maſter of arts, A. D. 1573, and that he afterwards reſided at Hendon in Middleſex. He was patronized by lord Burleigh, and alſo by Robert earl of Saliſbury, the ſon of that nobleman. In the year 1614 he enjoyed the office of one of the ſurveyors of the king's lands.

Norden's great work was his *Speculum Britanniæ*, or *Hiſtorical and Chorographical Deſcription of Middleſex and Hertfordſhire*, with maps.

Vertue makes mention of *a view of London, with a repreſentation of the lord mayor's ſhew*, as in the collection of Mr. Bagford, and alſo *a plan of London*. I have carefully examined all the papers, collected by Bagford, now at the Britiſh Muſeum; but have not been lucky enough to meet with theſe curious engravings.

NORISINO. See PARASOLE.

NOUAL.

Flouriſhed,

A name affixed to a portrait of *Thomas Wilſon, biſhop of Sodor and Man*.

SIMON

SIMON NOVELLANO.

Flouriſhed, 1590.

This artiſt, conjointly with Francis Hogenbergh, etched in a coarſe, poor ſtyle, *the pompous funeral of Frederick the Second, king of Denmark*, on twenty-one plates, length-ways, in folio, publiſhed 1592. A ſecond impreſſion of theſe plates was re-publiſhed, A. D. 1689, with no material variation. He alſo etched ſeveral plates for Braun's *Civitates Orbis Terrarum*, printed at Cologne, 1572.

JOSEPH NUTTING.

Flouriſhed, 1700.

This artiſt was a native of England, and reſided at London. He worked principally for the bookſellers, and his engravings have very little merit to recommend them. The beſt part of his works conſiſt of portraits; and ſome of them, from their ſcarcity, have acquired a value, which they do not otherwiſe in the leaſt deſerve. I ſhall mention the following portraits only: *Mary, dutcheſs of Beaufort*, from Walker. *Matthew Mead*, father of Dr. Mead, the phyſician. *Sir John Cheke*, from an old painting. *G. Parker the almanack maker*. *Johannes Jacobus Scheuchzerus*, from Melchior Fuſslinus. And *William Elder the engraver*, from a drawing by the elder Faithorne.

JOHN GEORGE NUVOLSTELLA, or NIVOLSTELLA.

Born, 1594. Died, 1624.

This artiſt was a native of Mentz. He worked principally on wood, and executed a ſet of prints for Virgil's Æneis, and other poetical ſubjects. He alſo engraved a ſet of the *Holy Fathers*, from the deſigns of Tempeſta.

O.

LEON HENRY VANDER O.

Flouriſhed, 1660.

AN engraver of no great eminence, who worked chiefly for the bookſellers. We have, among others, the following portraits by him, in Priorata's Hiſtory of the Emperor Leopold: *James, duke of York. J. C. di Konigſmarch. Gualter Leſlie, Eq. Aur. Pietro Strozzi,* &c.

MAURO ODDI.

Born, 1639. Died, 1702.

This artiſt was a native of Parma. He is ſpoken of as a painter, and as an engraver; and the etchings, marked with an M. and an O. in the manner expreſſed upon the plate at the end of the volume, are attributed to him.

MICHAEL ODIEUVRE.

Flouriſhed, 1735.

He was a printſeller, eſtabliſhed at Paris; but it appears, that he ſometimes amuſed himſelf with the graver, as we find particularly in a ſet of portraits of *illuſtrious perſonages,* publiſhed by him, A. D. 1738, with this title, *Portraits des Perſonages illuſt. de l'un & de l'autre Sexe, recucillis et gravés par les ſoins de Michel Odieuvre, merchand d'Eſtampes à Paris.*

MATTHEW OESTEREICH.

Flouriſhed, 1750.

This ſingular artiſt was a deſigner and engraver. His plates are chiefly etchings, in a ſlight, ſpirited ſtyle. Among his moſt eſtimable performances are reckoned, a ſet of twenty-four *caricaturas* from Ghezzi, in folio, publiſhed at Dreſden, 1750; with this title, *Raccolta de* XXIV. *Caricature, diſegnate colla penna dal celebre Cavalier Ghezzi, conſervati nel Cabinetto di ſua Maeſta il Re de Polonia. Math. Oeſtereich.* Theſe plates were republiſhed at Potſdam. A. D. 1766, with the addition of eighteen others, from the deſigns of John Baptiſt Internari, and other maſters. To theſe may be added a ſet of forty plates, in folio, from the drawings of the great maſters, in the collection of the Count de Bruhl, publiſhed at Dreſden, A. D. 1752. Oeſterich aſſiſted alſo in engraving the pictures in the grand gallery at Dreſden. See his mark compoſed of an M. and an O. joined together, on the plate at the end of the volume.

GIROLAMO OLGIATUS.

Flouriſhed, 1572.

To a large arched print, length-ways, repreſenting *the Trinity, with a multitude of angels, ſaints and prophets*, from a picture of Frederic Zucchero, his name and date are affixed in this manner, "*Hieronymus Olgiatus F.* 1572." I know little of this artiſt; except that he copied with great accuracy the ſtyle of engraving adopted by Cornelius Cort and Agoſtino Carracci; but his drawing is not correct; neither are the heads or other extremities of his figures marked with preciſion.

PETER OLIVER.

Born, 1600. Died, 1660.

He was the ſon of Iſaac Oliver, the celebrated miniature painter. Peter was inſtructed by his father in the art of painting in miniature, and ſurpaſſed him in excellency of finiſhing, eſpecially of portraits. He reſided at London, where he died about the year 1660, aged threeſcore, and was buried near his father at White Friars.

Vertue informs us, that he etched ſome ſmall hiſtorical ſubjects; but he has not ſpecified any of them.

JOHN OLIVER,

Born, 1616. Died,

It appears that his baptiſmal name was John, and not Iſaac, as it is generally reported. He was a relation to Peter Oliver, mentioned in the preceding article. The honourable Mr. Walpole ſuppoſes him to have been his nephew. He was a painter on glaſs, and certainly poſſeſſed great merit. There is a window executed by him in Chriſt Church, Oxford, repreſenting the delivery of Peter from the priſon by the angel, which is a ſufficient teſtimony of his abilities. It is thus inſcribed: *I. Oliver aetat. ſuae* 84, *anno* 1700, *pinxit deditque*. It is to be obſerved, that the initials I. and O. are joined together, the former paſſing through the centre of the latter. To this artiſt are attributed ſome few portraits, particularly thoſe of *James the Second of England*, in mezzotinto, and of *lord chancellor Jefferies*, and of *John Woremberg, the Dutch dwarf*, &c. A mezzotinto print repreſenting *a boy aſleep with a ſcull by him*, inſcribed *Mortis Imago*, from Artemiſia Gentileſia, a middling-ſized plate length-ways. To a ſlight etching of *views at Tangiers* he ſigns his name *I. Oliver fecit*; alſo to a *view of the Hot Wells at Bath, I. Oliver fecit aqua forti*, adding the date 1676. We have ſeveral other etchings by him, views, &c.

MELCHISEDECK VAN OOREN.

Flouriſhed,

This artiſt, according to Florent le Comte, engraved a view of a town upon a circular plate.

NICOLO

NICOLO ORAZI.

Flouriſhed, 1760.

A modern Italian engraver, who executed ſeveral plates of *the antiquities of Herculaneum*, in folio, for the large volumes, publiſhed by the authority of the king of the Two Sicilies.

ORAZ, *f.* I have ſeen this name affixed to a coarſe etching of *architectal ornaments*: It is probably the baptiſmal name of the engraver only.

ORIZONTE. See BLOEMEN.

RICHARD VAN ORLEY.

Flouriſhed,

He was a native of Flanders, and flouriſhed in the laſt century. He is ſpoken of as a painter; but to what degree of excellency he arrived in the art of painting, I do not know. His prints, however, poſſeſs no great merit; they are ſlightly and coarſely etched, and very defective in point of drawing. The following may be reckoned among his beſt works:

The marriage of Joſeph and the Virgin, a middling-ſized plate, lengthways, from Luca Giordano.

The fall of the rebel angels, a large upright plate, from Rubens, containing a prodigious multitude of figures.

A ſet of twelve prints, from Guarini's *Paſtor Fido*.

The greater part of a ſet of twenty-eight middling-ſized plates, lengthways, taken from *the New Teſtament*, after John van Orley, who etched ſome few of them himſelf.

JOHN VAN ORLEY was probably the brother of Richard. It appears, that he frequently made drawings from pictures for the latter to engrave after. He etched, as we have ſeen above, ſome few of the hiſtorical plates, taken from *the New Teſtament*, after his own deſigns.

CARLO ORSOLINI.

Flouriſhed, 1760.

A modern Italian engraver, who was eſtabliſhed at Venice, where he carried on a conſiderable commerce in prints. We have by him ſeveral of the plates in the Muſeo Fiorentino, publiſhed at Florence, &c.

OPELLI. See AVIBUS.

WALTHAR VAN OSSEN. See ASSEN.

J. VAN OSSENBECK.

Born, 1627. Died, 1678.

He was born at Amſterdam, where he learned the firſt principles of landſcape

ſcape painting; but he finiſhed his ſtudies at Rome. He excelled in the execution of markets, fairs, converſations, landſcapes, and cattle; and his pictures are ſpoken of with great commendation.

We have ſeveral etchings of various ſizes by this maſter, performed in a ſlight, free ſtyle; but they appear to have been the amuſements only of his leiſure hours, and have no ſuperior merit to recommend them. Thoſe, which he executed from the pictures of Baſan, appear to me to be his beſt. He worked alſo from ſeveral other painters; and his plates form part of the collection, commonly known by the name of *the Gallery of Teniers*. To theſe may be added two *landſcapes*, from Salvator Roſa, which are rather uncommon.

ADRIAN VAN OSTADE.

Born, 1610. Died, 1635.

This artiſt was born at Lubeck, and placed in the ſchool of Francis Hals. He excelled in painting converſations, dancings, and humorous ſubjects, taken chiefly from low life, which, however, he executed with admirable taſte, and beauty of colouring. But the merits of this great maſter are too generally known, to need any repetition in this place. He amuſed himſelf with the point; and we have a conſiderable number of ſpirited etchings by him, which are very juſtly held in high eſtimation. They are not all of them executed in the ſame ſtyle; ſome of them are dark and coarſe, and ſeem to have been printed, as the aqua fortis left them, with little or no aſſiſtance from the graver. Others again are much more neatly executed, and finiſhed in the manner of Rembrant.

See the marks uſed by this maſter, when he did not ſign his name at length, copied upon the plate at the end of the volume.

His etchings conſiſt of fifty-two plates of various ſizes, and all of them from his own deſigns, of which I ſhall mention the few following only:

Several peaſants at the door of a cottage, with a fair repreſented in the background; a middling-ſized upright plate.

A Dutch wake, the ſame.

Several peaſants fighting with knives, a ſmall plate, length-ways, dated 1653.

The cottage dinner, the ſame, dated 1653. All theſe are in his bold ſtyle of etching.

Thoſe which follow are ſuch as he finiſhed with more care.

The painter, with an inſcription beginning in this manner: *Pictor Apellæ, pingas*, and the firſt impreſſions of this plate are with the cap conſiderably above the eyes of the figure; in the ſecond impreſſions the cap nearly touches the eyes.

A mountebank, a ſmall upright plate, arched at the top.

The ſpectacle ſeller, a ſmall upright plate.

A man, woman, and child, at the door of a cottage, a middling-ſized plate, length-ways, dated 1652.

Several peaſants, half figures, at a window: one of them is ſinging a ballad, and another holds the candle; a ſmall upright plate.

A man

A man leaning over a hatch, blowing a horn, the ſame.

A cottage entertainment with figures dancing; a middling-ſized plate, length-ways.

GIOVANNI OTTAVIANI.

Flouriſhed, 1760.

A modern Italian engraver, by whom we have ſeveral etchings, after Guercino, and other maſters.

FRANCIS OTTENS.

Flouriſhed, 1760.

A modern Dutch engraver, by whom, among other things, we have the portrait of *F. Halma*.

H. F. OTTO.

Flouriſhed, 1707.

This indifferent artiſt appears to have been a native of Berlin. His works conſiſt chiefly of portraits for books, which are executed in a ſtyle, that does him very little credit. Part of the heads in a folio volume, publiſhed at Franckfort, 1707, with this title, *Notitia Univerſitates Francofertanæ*, are by him.

JOHN BAPTIST OUDRY.

Born, 1686. Died, 1755.

This artiſt was a native of Paris, and excelled in the painting of chaſes and huntings of animals. We have ſeveral etchings by him, from his own compoſitions; and among others, a ſet of prints entitled, *the comical romance*, conſiſting of twenty-ſix; a ſubject, into which are introduced ſome *fiſhermen upon the ſea ſhore*; and ſeveral other prints of *animals*, &c.

BONAVENTURA VAN OVERBEKE.

Flouriſhed, 1700.

This artiſt was a native of Holland. By him we have a ſet of plates, repreſenting *the ruins of ancient Rome*, which he engraved from drawings, made by himſelf upon the ſpot. This ſet of prints was publiſhed at Rome, A. D. 1707, in three folio volumes.

J. OUVRIER.

Flouriſhed, 1760.

A modern French engraver, by whom we have ſeveral prints; among others, *two views of the Alps*, from Vernet. *The genius of deſign*, an emblematical print, from the younger Cochin. He alſo engraved from Schenau, Eiſen the elder, and other maſters.

N. OZAN-

N. OZANNE.

Flouriſhed, 1760.

A modern French artiſt, who deſigned, as well as engraved. We have a conſiderable number of prints by him, chiefly views of *ſea ports* and *ſhipping*, from his own drawings.

The ſiſters of this maſter were alſo artiſts; and we have, among other things engraved by them, two *paſtoral ſubjects*, after Philip Wouvermans.

P.

H. L. PADTBRUGGE.

Flouriſhed, 1700.

HE was apparently a native of Stockholm, and engraved a conſiderable number of plates for a work, entitled, *Suecia Antiqua et Hodierna*, publiſhed about the year 1712, in three folio volumes. The prints conſiſt of *maps* and *perſpective views*, chiefly of the bird's eye kind. Thoſe executed by Padtbrugge, are in a bold, free ſtyle, which prove him to have been a man of no mean abilities.

When he omitted to ſign his name at length, he ſubſtituted a monogram, compoſed of an *H.* an *L.* and a *P.* joined together, in the manner expreſſed at the end of the volume.

MATHIO PAGAN.

Flouriſhed, 1555.

This artiſt, according to Papillon, was a native of Venice. He engraved on wood ſeveral *charts and maps*, from the deſigns of Jacomo Gaſtaldo. The above-mentioned author particularly ſpeaks of *the plan of Piedmont*, engraved upon two blocks, and dated 1555.

PAIGEOLINE.

Flouriſhed,

This name is affixed to a middling-ſized plate, length-ways, very ſlightly etched, from a picture of Paolo Veroneſe, repreſenting *the mother of Moſes brought to Pharoah's daughter as a nurſe for her own ſon.*

GIOVANNI BATISTA PAGI.

Born, 1545. Died, 1628.

This artiſt was a native of Genoa, where, according to Le Comte, he died A. D. 1628, aged 73. He engraved ſeveral plates, which he publiſhed at Genoa, 1707, with this title, *Definizione & Diviſione della Pittura.*

LEO PALLAVICINI.

Flouriſhed, 1604.

He is mentioned as an engraver by profeſſor Chriſt, who informs us, that he

he reſided at Milan, where he publiſhed ſeveral prints marked with theſe initials, L. P. f.

GIACOPO PALMA.

Born, 1544. Died, 1628.

This artiſt, who was an admirable hiſtorical painter, is uſually called the younger Palma, to diſtinguiſh him from Giacomo, or Giacopo Palma, his uncle, who was alſo an hiſtorical painter of great eminence. The younger Palma was born at Venice, and became the diſciple of Tintoretto, whoſe manner he followed in the early part of his life. But he afterwards ſtudied, with great attention, the works of Titian and other great maſters, in order to complete his taſte; and his labours were attended with all the ſucceſs that he could poſſibly have expected. We have ſeveral ſpirited and maſterly etchings by this artiſt, executed in a very ſlight ſtyle. He frequently ſigned his name at length; and ſometimes he uſed a monogram, compoſed of a P. interſected by a palm-branch. See the plate at the end of the volume.

The following prints are by him.

An eccleſiaſtic and a naked figure, with two boys at the bottom, repreſented upon a ſmall upright plate, and marked with the above-mentioned monogram.

Samſon and Dalillah, a middling-ſized plate, length-ways.

Judith putting the head of Holofernes into a bag, which is holden by the maid, a middling-ſized plate, length-ways, marked with his name.

A holy family, with St. Francis and St. Jerom, half figures; a ſmall plate, length-ways.

The woman taken in adultery, the ſame.

The tribute money, the ſame.

Chriſt anſwering the Phariſees, when they diſputed his authority, the ſame.

The incredulity of Thomas, a ſmall upright plate.

A drawing book, &c.

EGBERT VAN PANDEREN.

Flouriſhed, 1625.

He appears to have been a native of Haerlem; for he often added the word *Haerlemenſis* to his name. He reſided at Antwerp, according to Baſan, where he engraved a conſiderable number of plates. He worked entirely with the graver; but in a ſtiff, formal ſtyle; and his prints have neither harmony of effect, nor correctneſs of drawing to recommend them. The following engravings, among others, are by him:

The Virgin Mary interceding with Chriſt for the ſalvation of mankind; a middling-ſized upright plate, from Rubens.

The four Evangeliſts, half figures; middling-ſized upright plates, from Peter de Jode, the elder.

Part of the plates for a large folio volume, publiſhed at Antwerp, 1628, entitled, *Academie de L'eſpée*, by Girard Thibault.

WILLIAM PANNEELS.

Flouriſhed, 1635.

This artiſt was a native of Antwerp, and, as he himſelf informs us by the inſcription upon his prints, a diſciple of Rubens. I am not acquainted with his merit as a painter; and, I believe, indeed, he is more generally known by his etchings, than by any of his other performances; ſeveral of which are from compoſitions of his own; but the greater part after the pictures painted by his maſter. He handled the point with much freedom, and ſometimes produced a bold maſterly effect; but the merit of his works is greatly obſcured by the ſlovenly incorrectneſs of his outline. The naked parts of the human figure are very badly drawn, particularly the extremities, which are often below criticiſm. I ſhall mention the following prints only by him:

St. Sebaſtian, a ſmall upright plate, from his own invention.

Jupiter and Antiope, the ſame, inſcribed, *Guliel. Panneels, Diſcip. Rubeni, inv. et fec.*

Eſther before Ahaſuerus, a ſmall plate, length-ways, from Rubens.

Sampſon killing the lion, with its companion, *David killing the lion and bear*; two ſmall plates nearly ſquare, from the ſame painter.

A nativity, a ſmall upright plate, from the ſame.

Several *holy families* of various ſizes, from the ſame.

The adoration of the wiſe men, a ſmall upright plate, from the ſame. This deſign was alſo engraved by S. Bolſwert.

St. John baptiſing Chriſt, the ſame, from the ſame, dated 1636.

Mary waſhing the feet of Chriſt, a ſmall plate, length-ways, from the ſame. M. Natalis alſo engraved from this picture.

The aſſumption of the Virgin, a ſmall upright plate, arched at the top.

Jupiter and Juno, in a ſmall upright oval.

Meleager preſenting the head of the boar to Atalanta, a ſmall plate, length-ways, &c.

The portrait of *Rubens*, in an octagon border, with a variety of other ſubjects, from the ſame maſter, &c.

ONULPH PANVINUS.

Flouriſhed, 1568.

This artiſt was a native of Antwerp. He publiſhed a ſet of twenty-ſeven portraits, entitled, *Elogia & Imagines Pontific. Max. ad viv. delin* 1568.

We have alſo many other portraits by him, and, among them, that of *Rubens*.

PAIOT.

Flouriſhed,

A very indifferent artiſt, who appears to have been a native of France, and to have worked for the bookſellers only; at leaſt, all the engravings I have ſeen by him, ſeem to have been frontiſpieces, and other ornamental book plates. They have no merit of any kind to recommend them to the public

public notice. I ſhall therefore only mention the following: *David*, a half figure, from Vignon, a ſmall upright plate.

FRANCESCO DE PAOLI.

Flouriſhed, 1640.

This artiſt is ranked by Florent le Comte among ſeveral other engravers of *views*, particularly of the city of Rome. I am not acquainted with his works.

JOHN PAPILLON.

Flouriſhed, 1670.

This artiſt was born at Roen in Normandy, and according to the account of his grandſon, engraved on wood, but never arrived at any ſuperior degree of excellence. He was taught by Du Bellay, who was alſo a native of France, and an engraver on wood.

John Papillon, the younger, ſon of the artiſt above-mentioned, was born at St. Quentin, A. D. 1661. He received the firſt principles of drawing and engraving on wood from his father; after which he was ſent to Paris, and placed under the direction of Noel, or Nicholas Cochin, with whom he perfected himſelf in drawing with the pen, which he performed with great facility of ſpirit. He met with much encouragement, and turned his mind to engraving on wood; and his works in this branch of the art, poſſeſs a very conſiderable ſhare of merit. Papillon the ſon informs us, that he invented that ſpecies of paper for covering of rooms, which reſembles tapeſtry: this invention he made public about the year 1688, and carried it to a great degree of perfection. He was twice married, and left behind him two ſons and a daughter. He died February 3, 1723, aged 62.

John Nicolas Papillon, brother to John Papillon the younger, was alſo an engraver on wood; but his works are of no great value.

JOHN BAPTIST MICHEL PAPILLON.

Born, 1698.

This ingenious artiſt was the eldeſt ſon of John Papillon, the younger, mentioned in the preceding article. He was inſtructed by his father in the art of deſign; and engraved on wood with great ſucceſs. Such of his performances as have fallen under my examination, do him great credit; eſpecially thoſe engravings, which repreſent *ornamental foliage and flowers*. Many beautiful ſpecimens of theſe are inſerted in his publication upon the art of engraving on wood, of which we ſhall ſpeak more particularly below. Thoſe which ſtrike me as the beſt, are executed with ſingle ſtrokes, without croſs hatching, which produces a clear and pleaſing effect. There are two *ſhells* in the ſecond volume, page 288 and 299, which are in my opinion admirable ſpecimens of the artiſt's ſuperior abilities. The difficulty of cutting ſuch long ſtrokes on wood, and at the ſame time, with ſuch regularity

larity and clearneſs, muſt ſtrike the eye of the curious obſerver at firſt ſight. In the above-mentioned work he has alſo given us two ſpecimens of figures in chiaro-ſcuro, executed with four ſeveral blocks each; one of which, between the pages 154 and 155 of the ſecond volume, he gives proofs of, from the ſeparate blocks, followed by the figure complete. Theſe figures, and the various ſpecimens he has produced in that work, may ſerve to convince us, that he was a very ſkilful maſter in every branch of the art he profeſſed. The human figure he ſeems to have been the leaſt acquainted with; he has conſequently failed moſt in thoſe prints, into which it is introduced.

We may hereafter, perhaps, conſider ourſelves as more obliged to this ingenious author, than we care at preſent to acknowledge. He has given us a curious hiſtory of the art of engraving on wood, which was publiſhed at Paris in two octavo volumes, with this title, *Traite Hiſtorique et Pratique de la Gravure en Bois*. And he has alſo employed nearly the whole of the ſecond volume in explaining the manner in which it is performed in all its branches, giving accurate repreſentations of the different utenſils neceſſary for the performance, and proper directions for the printing of the engravings, when they are finiſhed. This may certainly be of great uſe to a variety of artiſts, as many deſigns, particularly in the ornamental branch of engraving, may be executed with much more exactneſs, ſpirit, and truth, on wood, than in any other way. And with reſpect to the ſketches, and tinted drawings of the great painters, there is no mode, in which, I conceive, they can be repreſented with equal ſucceſs.

It is urged, and with no ſmall degree of truth, that Papillon, in his hiſtorical account of the engravers on wood, is guilty of many miſtakes; but it ſhould be remembered, that he had very little light to aſſiſt him in his reſearches; at the ſame time that thoſe reſearches were very extenſive. The multitude of names, which he collected together, many of which are confounded with each other by different authors, may in ſome meaſure plead his excuſe. It is to be wiſhed, he had not given ſo many upon report, or truſted with ſo much confidence to the catalogues of the Abbé Marolles.

Papillon had a younger brother, by his father's ſecond wife, who alſo engraved ſome few things on wood; but with no great ſucceſs.

GIUSEPPE PAPINI.

Flouriſhed, 1750.

A modern Italian artiſt, by whom we have ſeveral engravings of *ceilings*, and other decorations from the Tuſcan gallery, publiſhed by Ignazio Orſini.

DOMINICO PARASACHI.

Flouriſhed, 1630.

He was a native of Italy, and reſided at Rome. It appears from his etchings, that he was a painter, or, at leaſt, a deſigner; for ſeveral of his plates are engraved from drawings of his own. He executed, conjointly with Giovanni Maggi, a ſet of engravings from the Fountains at Rome, which

were publiſhed 1618. This collection, with additions, was afterwards republiſhed with this title, *Raccolte delle principali Fontane dell Citta de Roma, deſſegnati et intagliate da Domenico Paraſacchi.* In Roma, l'anno MDCXXXVI.

LEONARDO PARASOLE NORSINO.

Flouriſhed, 1600.

This artiſt was a native of Italy. He was an engraver on wood of ſome eminence, and much employed by Antonio Tempeſta. At the command of Pope Sixtus V. he engraved on wood *the plants*, &c. for *the Herbal of Caſtor Durante*, the phyſician to that pontiff. He died at the age of 60.

Isabella Parasole, the wife of the foregoing artiſt, was a woman of great ingenuity. Among other things ſhe executed on wood ſeveral deſigns for *lace*, and a conſiderable number of *plants* for Prince Ceſi.

Bernidino Parasole, the ſon of Leonardo Paraſole mentioned above, was a painter; but alſo executed ſome few engravings on wood.

Ieronime Parasole, a lady of the ſame family with the preceding artiſts. She alſo engraved on wood, and among other ſubjects, *the battle of the Centaurs*; a large print, length-ways, from A. Tempeſta. It is coarſely executed, and with much ſpirit; but the drawing is very incorrect.

PARIA. See Perrier.

PARISET.

Flouriſhed, 1770.

This artiſt was a native of France, and probably worked with Des Marteau. He came into England about the year 1769, and was employed by Mr. Ryland, to etch ſeveral plates for him in the chalk ſtyle; ſome few of which are in the collection of engravings from the ſketches of the great painters, publiſhed by the late Mr. Rogers. He was, however, upon the whole, a very indifferent artiſt. We have by him, the portraits of ſeveral of the *nobility*, and of the *Engliſh artiſts*; from drawings by Falconet, octavo plates. If I miſtake not, he worked afterwards for Mr. Bartolozzi, and died in England.

AUGUSTINUS PARISINUS.

Flouriſhed, 1640.

He was apparently a native of France. He worked entirely with the graver; but in a ſtyle, which does him no great credit as an artiſt. His engravings do not poſſeſs either good taſte, correctneſs of drawing, or neatneſs of finiſhing. They are, however, chiefly confined to book ornaments. Florent le Comte mentions five prints by this artiſt, from Florius Macchius, which he has not ſpecified. He alſo engraved ſeveral of the plates for a book of emblems, by Paul Maccius, after the deſigns of Florius Macchius; the

the remainder of which were executed by an artiſt, ſuperior to him, who ſigns his name in this manner, *Cori fec.* which is probably the abbreviation of the name of Giovanni Batiſta Coriolano.

Pariſinus frequently uſed a monogram, compoſed of an A. with a ſmall P. underneath it; or elſe with an A. and an F. joined together; and the P. in like manner beneath the croſs bar of the A. See both monograms copied on the plate at the end of the volume.

PHILIP PARIZEAU.

Flouriſhed, 1760.

A modern French painter, who, for his amuſement, etched two middling-ſized plates, length-ways, from Salvator Roſa, repreſenting *ſoldiers*, &c.

BAPTISTA PARMENSIS.

Flouriſhed, 1588.

This artiſt was a native of Parma, and apparently a painter. He reſided at Rome, where he engraved, A. D. 1588, a middling-ſized upright print, repreſenting *the Virgin and Child appearing to St. John the Divine*, from Frederico Baroccio. It is executed with the graver only, in a ſtyle bearing great reſemblance to that of Cornelius Cort. The prints marked with the initials B. P. and B. P. F. cannot, I believe, with any degree of propriety, be attributed to this artiſt; for they are generally ſlight etchings, aſſiſted but very little with the graver. To the print above-mentioned, he ſigns his name, *Baptiſta Parmenſis*, and adds the following words with the date, *fec. Romæ*, 1588.

JACOBUS PARMENSIS, another artiſt probably of the ſame family. We have by him, among other prints, *the martyrdom of St. Peter and St. Paul*, a middling-ſized plate, length-ways, from Parmigiano. It is executed entirely with the graver, in a ſlight ſtyle, bearing ſome reſemblance to that of Caraglio, to whom it has been frequently attributed; but Caraglio was a native of Verona, and not of Parma. Beſides, the heads and extremities of the figures are not ſo well drawn as we find them in the engravings of Caraglio.

FRANCISCUS PARMENSIS, or more properly, Franceſco Mazzuoli, commonly called Parmigiano, is mentioned by profeſſor Chriſt, who tells us, that he often affixed the initials F. P. to his etchings. But, with all due deference to that author, I think it will, on examination, appear, that theſe initials are not to be found upon the original plates; at leaſt, not upon the firſt impreſſions of theſe plates. The account of this artiſt is given under the article Mazzuoli.

L. PARMENTIER.

Flouriſhed,

This name is affixed to the title of *the Works of Philip Wouvermans*, with the *portrait* of that artiſt at the bottom, from a deſign by J. de la Jove, in folio.

PARMIGIANO. See MAZZUOLI.

R. PARR.

Flouriſhed, 1740.

This artiſt was a native of England, but of no ſuperior eminence. His works conſiſt chiefly of portraits and book-plates. I ſhall ſpecify the following only: the portrait of *Mary Louiſa, daughter of Charles the Second of England*, whole length; that of *John Fiſher, biſhop of Rocheſter*; and that of *W. Becket*, &c.

JOSEPH PARROCEL.

Born, 1648. Died, 1704.

This artiſt was a native of France, born at Brignol in Provence. He learned the firſt principles of painting in his own country; but going afterwards to Italy, he became the diſciple of Giacomo Corteri, called Bourguignon. He excelled in painting battles, ſkirmiſhes, and ſubjects of that kind, following the ſtyle of his maſter. He returned to his native country, and died there, A. D. 1704, aged 56. We have ſeveral very ſpirited etchings by this artiſt, from his own deſigns. They are as follows:

The life of Chriſt, a ſet of forty-eight ſmall plates, length-ways.

Four battles, the ſame.

The four times of the day, the ſame.

CHARLES PARROCEL.

Born, 1688. Died, 1752.

This artiſt was the ſon of Joſeph Parrocel, mentioned in the preceding article. He was born at Paris, A. D. 1688. His firſt inſtructions in the art of painting he received from his father, who died whilſt he was only ſixteen years of age; and, of courſe, before he had nearly completed his ſtudies. He was then placed with Charles le Foſſe; and at length went to Italy, where he continued ſeveral years. He excelled in painting battles; but his works are much leſs eſtimable, than thoſe of his father, whoſe ſtyle he imitated. He not only amuſed himſelf with the point, but handled the graver with much facility. We have by him a ſet of prints, repreſenting *horſe and foot ſoldiers*, executed with great ſpirit.

STEPHEN PARROCEL.

Flouriſhed, 1750.

This artiſt was a relation to thoſe mentioned in the two preceding articles. He was a painter, and reſided at Paris, when Baſan publiſhed his Dictionary of Engravers. By him we have ſeveral ſlight etchings executed in a bold, free ſtyle. I ſhall mention the following only: *A Bacchanalian ſubject*; a ſmall plate, length-ways, from a compoſition of his own. *The triumph of*

Mordecai, a large plate, length-ways, from J. F. de Troy. *The triumph of Bacchus and Ariadne*, the ſame, from Subleyras.

GIOVANNI BATISTA PASQUALINO, or PASCALINI.

Flouriſhed, 1620.

This artiſt was a native of Cento, a village near Bologna, where Guercino was born; from whoſe deſigns the far larger part of the engravings by Paſqualino were taken. He attempted to imitate with the graver the bold ſpirited ſtyle, in which Guercino drew with the pen; but he did not poſſeſs ſufficient command of that inſtrument to produce an agreeable effect; and, from the incorrectneſs of his drawing, the chief beauty of the originals is loſt in the engraving. A modern artiſt has lately done great juſtice to ſeveral of the admirable drawings of Guercino, which are in the royal collection; and when we caſt our eyes from them to thoſe of Paſqualino, we cannot help lamenting, that ſo many beautiful compoſitions ſhould have fallen into the hands of ſo indifferent an engraver. As the works of Paſqualino are by no means uncommon, I ſhall not ſpecify any more than the few following:

The Aurora, a large print, length-ways, on two plates, from the celebrated picture of Guido. This has been finely engraved by Frey, and alſo by Audenarde.

Chriſt giving the keys to Peter, a middling-ſized upright plate, from Guercino.

Chriſt taken in the Garden of Olives, a middling-ſized plate, length-ways, from the ſame.

The underſtanding, the memory, and the will, three allegorical ſubjects, middling-ſized plates, length-ways, from the ſame.

He alſo engraved from Lodovico Carracci and other maſters.

JOHN JAMES PASQUIER.

Flouriſhed, 1760.

A modern French engraver, who was pupil to Laurence Cars, and reſided at Paris, at the time Baſan publiſhed his Dictionary of Engravers. We have by him, among other things, *Arion upon the dolphin*, a middling-ſized plate, length-ways, from Boucher, and a variety of *vignettes* and other *book-ornaments*; ſeveral of which are from his own compoſitions.

PASSARO. See PASSERI.

BARTOLOMEO PASSAROTTI.

Flouriſhed, 1560.

This artiſt was a native of Bologna. He is ſpoken of with great commendation, as excelling in painting portraits and hiſtorical ſubjects. He was alſo the founder of that famous academy at Bologna, in which the Carracii

Carraccii made ſuch conſiderable figures. We have by his hand ſeveral very ſlight etchings; ſome of them from his own compoſitions, and others from F. Salviati, &c.

CRISPIN DE PASSE THE ELDER.

Flouriſhed, 1610.

This ingenious maſter was a native of Utrecht; and, according to his own account of himſelf, in the preface to a drawing book, publiſhed by him at Amſterdam, he applied himſelf very early in life to the ſtudy of the arts, and particularly delighted in drawing and deſigning from the works of the moſt famous artiſts of the time in which he lived. He mentions M. Freminent, P. P. Rubens, Abraham Bloemart, Paul Morelſon, and P. Vander Berg, as his friends and encouragers; particularly the laſt, to whoſe aſſiſtance, it appears, he was greatly indebted, being introduced by him into the academy, and to the acquaintance of the moſt celebrated maſters who viſited it.

He was ſent to Paris by Prince Maurice, to teach drawing at the academy of Monſieur Pluvinel, riding maſter to Louis XIII. of France; and for that gentleman he engraved a ſet of folio prints for a book, written by him, entitled, *Inſtruction du Roy Louis XIII. en l'Exerciſe de mounter a Cheval, par Meſſire Ant. de Pluvinel:* The plates repreſent the different exerciſes of the horſes, and the manner of tilting at the barriers, &c. The portraits of all the great perſonages of the court of France are occaſionally introduced. This is eſteemed the greateſt and beſt work by Paſſe.

The time in which he came into England is very uncertain, and that of his departure is not much better known. However, as Vertue informs us, that the plates, which he engraved in this kingdom, do not bear date beyond the year 1635, we may reaſonably conclude, that he did not reſide here long after that period.

He publiſhed his drawing book at Amſterdam, 1643, at which time he muſt have been very far advanced in years; for we have engravings by him dated as early as 1589; theſe, from the ſtyle in which they are executed, prove, that they were by no means the firſt exertions of his graver.

Paſſe worked entirely with the graver, in a neat, clear ſtyle, which has much originality in it; and, excepting ſome little ſtiffneſs which frequently appears, and the want of harmony, with reſpect to the diſtribution of the light and ſhadow, a fault which prevailed at the time in which he lived, his beſt works poſſeſs a very conſiderable ſhare of merit, eſpecially his portraits, many of which he drew from the life; and the far greater part of his hiſtorical and emblematical ſubjects are engraved from his own compoſitions. He drew the human figure very correctly, and marked the extremities with a degree of exactneſs, not uſually found in the works of thoſe maſters who employed themſelves upon ſmall ſubjects. When Paſſe attempted large ſubjects he was not equally ſucceſsful. His works are exceedingly multifarious, and by no means uncommon: I ſhall only ſpecify them in general terms.

The Seven Liberal Arts and Sciences, ſmall upright plates.

The Nine Muſes, ſmall circular plates, from his own deſigns.

The Twelve Months, the ſame, from M. de Vos.

The plates for a book of *Emblems* by George Wither, conſiſting of 200.

One hundred plates for the *Emblems* of Gabriale Rollenhagus.

The Hiſtory of Tobit, middling-ſized plates, length-ways, from Martin de Vos.

Several ſets of prints from ſacred and prophane hiſtory, chiefly after his own deſigns.

The life of man from ten to an hundred.

Variety of *holy families*, *Madonas*, *emblematical ſubjects*, *ornaments*, *&c. &c.* from Baſan, Rottenhamer, A. Bloemart, Brughel, Stradan, and other maſters. To theſe I ſhall add the few following Engliſh portraits, which are reckoned among his ſcarceſt and beſt.

Queen Elizabeth ſumptuouſly habited, a ſmall half-ſheet print, from Iſaac Oliver.

James the Firſt, with a ſceptre in his hand, a half-ſheet print.

James the Firſt and his Queen, two ſmall oval plates.

Henry Prince of Wales, and Charles his brother, afterwards king of England, the ſame.

The Count Palatine, afterwards King of Bohemia, and *Elizabeth his wife*, ſmall folio oval plates.

Thomas Percy the conſpirator, a ſmall oval plate.

He alſo engraved a prodigious number of foreign portraits. See his mark, compoſed of a C, a V, and a P, joined together, on the plate at the end of the volume.

The works of Criſpin de Paſſe and his family are preſerved in the Royal Library at Paris, and fill three large folio volumes.

CRISPIN DE PASSE THE YOUNGER.

Flouriſhed, 1620.

He was the eldeſt ſon of Criſpin de Paſſe, mentioned in the preceding article, and learned from his father the principles of drawing and engraving. But whether he died young, or quitted the profeſſion for any other employment does not appear. His name however is affixed to very few engravings; among which are the following: the portrait of *Frederic, Elector Palatine*, when young; a large octavo oval plate, with this inſcription: *Criſpin Paſſeus jun. figu. et ſculps.* Three prints for the ſtory of *Dives and Lazarus*. The fourth, which completed the ſet, was engraved by his father.

WILLIAM DE PASSE.

Flouriſhed 1620.

He was the ſon of Criſpin de Paſſe the elder, mentioned above, by whom he was inſtructed in the principles of deſign and engraving. He imitated the ſtyle of his father, with all poſſible ſucceſs; and his beſt engravings, which conſiſt of portraits, are juſtly held in very high eſteem.

eſteem. How long William reſided in England does not certainly appear; but probably the greater part of his life; at leaſt we find, that his beſt works were executed in this kingdom.

The engravings by this artiſt are very numerous. I ſhall ſpecify the few following only, which may rank, at leaſt, among his ſcarceſt:

James the Firſt and his family, with this title, *Triumphus Jacobi Regis Auguſtæ que ipſius prolis*, a half-ſheet print.

James the Firſt, with Henry Prince of Wales ſtanding by him, a half-ſheet print. After the death of Prince Henry, his face was eraſed, and that of Charles his brother ſubſtituted in its place. It is dated 1621.

A family piece, unknown; but ſuppoſed to be the Palatine family, in which the youngeſt child is repreſented playing with a rabbit; a half-ſheet print. The name of the engraver is not affixed to this print.

The Bohemian family, a half-ſheet print, thus inſcribed: *Will: Paſs fecit ad vivum figurator*, dated 1621, with Engliſh verſes at the bottom.

George Villars duke of Buckingham on horſeback, with ſhipping in the back ground, dated 1625.

Robert Dudley earl of Leiceſter, an oval in quarto, with his monogram, compoſed of a W. and a P. joined together. See the plate of monograms at the end of the volume.

Robert Devereaux earl of Eſſex on horſeback, a ſmall half-ſheet print.

Frances ducheſs of Richmond and Lenox, half-length in quarto, very neatly finiſhed, and inſcribed, *Anno* 1625, *inſculptum Guliel. Paſſeo Londinum.*

Sir Henry Rich, a ſmall folio oval plate, very finely finiſhed.

Alſo ſeveral foreign *portraits*, and ſome few *hiſtorical* and *devotional ſubjects*, which, though by no means devoid of merit, are not ſo ſucceſsfully executed as his portraits.

SIMON DE PASSE.

Flouriſhed, 1620.

A third ſon of Criſpin de Paſſe the elder, mentioned above. He learned the art of engraving from his father, and imitated his ſtyle with great ſucceſs. He was employed by Nicholas Hilliard to engrave counters of the royal family. His portraits conſtitute the beſt and largeſt part of his engravings; but we have alſo ſome devotional ſubjects, frontiſpieces, and other book plates by him, which are very neatly executed.

According to Vertue, he reſided in England about ten years, and afterwards went into the ſervice of the king of Denmark, and probably died abroad. His earlieſt works executed in England are dated 1603.

The following are reckoned among his moſt eſtimable prints, chiefly from his own drawings.

James the Firſt ſeated in a chair, a whole length, a half-ſheet print.

Anne, queen to James the Firſt, on horſeback, with a view of Windſor in the back ground; a ſmall half-ſheet print.

Prince Henry with a lance, a whole length, a ſmall half-ſheet print.

Robert Carr, earl of Somerſet, in an oval, a ſmall folio plate.

Francis

Francis counteſs of Somerſet, the ſame.
George Villars duke of Buckingham, the ſame.
Count Goudamer, the ſame.
Sir Walter Raleigh, the ſame.
Sir Thomas Smith, the ſame.

Alſo a variety of other portraits relative to England, and ſeveral fine foreign portraits, particularly that of *Fred. Henry, prince of Orange, with emblems*; a whole ſheet print, intitled, *Liberum Belgium*.

MAGDALEN DE PASSE.

Flouriſhed, 1620.

This ingenious lady was the daughter of Criſpin de Paſſe the elder, mentioned above. She learned the art of engraving from her father, and practiſed it with much ſucceſs, though her works are not equal to thoſe of her brothers. She worked with the graver only, in a neat, but laboured ſtyle. In two or three ſmall ſubjects, which ſhe has engraved from Elſheimer, ſhe has attempted to imitate the ſtyle of Count Goudt; but ſhe has not produced the ſame neatneſs of colour, and forcible effect; they however poſſeſs great merit. I ſhall ſpecify the following engravings by this lady, which, I believe, conſtitute the principal part of her works:

Catharine dutcheſs of Buckingham, with a feather in her hand, a ſmall quarto print.

The four Seaſons, ſmall upright plates, from deſigns by her father.

Cephalus and Procris, *Salmacis and Hermaphroditus*, dated 1623, and *Latona changing the Lycian peaſants into frogs*; with ſome other ſubjects, from Ovid's metamorphoſes; ſmall plates, length-ways, from Elſheimer, Pinas, and other maſters.

A ſet of *landſcapes*, middling-ſized plates, lengthways, from Rowland Savery, and A. Willeres, among which is a *ſtorm with a ſhipwreck*.

BERARDINO PASSERO, or PASSARI.

Flouriſhed, 1580.

This artiſt was a native of Italy, and reſided at Rome. He is ſpoken of as a painter, by authors in general, and in the Abecedario he is called *a univerſal engraver*; but I know not for what reaſon this appellation is applied particularly to him. It is certain that we have a conſiderable number of prints by him, which he uſually firſt etched, and afterwards retouched with the graver, in a bold, but looſe ſtyle. The ſubjects are almoſt entirely devotional, and chiefly from his own deſigns. His works prove him to have been a man of genius; but his drawing is not perfectly correct, nor are the characters of his heads always beautiful, or well choſen. He often ſigned his name at length; when he omitted to do that, he ſubſtituted a cypher, compoſed of a B reverſed, and joined with a P, in the manner expreſſed on the plate at the end of the volume.

The following are all I ſhall ſelect from his works, which are by no means uncommon:

A Holy

A Holy Family, in which the Virgin is repreſented with a Bohemian bonnet, a middling-ſized upright plate, dated 1583.

The Life of St. Bruno, repreſented on ſeveral middling-ſized upright plates. Alſo ſeveral *Madonnas*, and other ſubjects.

MATTEO PASTI, or DE PASTIS.

Flouriſhed, 1470.

This artiſt was probably a native of Italy. He is ſaid to have been a painter, and an engraver on wood. By him we have the prints for a folio volume entitled, *De Re Militari*, written by Rob. Valturius, publiſhed at Verona, 1472.

J. DE PASTILL.

Flouriſhed,

A native probably of France. His employment ſeems to have been that of copying prints only, in which however he never arrived at any tolerable perfection. I ſhall mention only the *murder of the Innocents*, after the engraving by Louis Audran, from Le Brun.

T. PATCH.

Flouriſhed, 1770.

This artiſt engraved from the pictures of Tomaſo Maſaccio, which are dated 1770, a ſet of twenty-ſix folio plates.

LAURENCE PATAROL.

Flouriſhed, 1700.

This artiſt was apparently an Italian. I have ſeen by him ſeveral book plates, and among them, a *frontiſpiece* for a book of coins, in quarto, publiſhed at Venice, 1702.

PATAS.

Flouriſhed, 1760.

A modern French artiſt, by whom we have ſeveral ſmall engravings. I ſhall mention only *the Judgment of Paris*, in an oval, from Queverdo.

PATAVINUS. See AVIBUS.

PATICINA. See ADLER.

JOHN PATIGNY.

Flouriſhed, 1750.

This artiſt was apparently a native of Italy. I have ſeen very few engravings by him; and thoſe are but indifferent. I ſhall ſpecify the following only: *The Virgin and Child with St. John*, from Annibale Carracci; a middling-ſized upright plate. He appears to have copied the ſtyle of engraving adopted by Agoſtino Carracci, but with no great ſucceſs. The heads, and other extremities of the figures, are not correctly drawn: neither is he more happy, in the management of the general effect.

PATOUR.

Flouriſhed, 1760.

A modern French engraver, by whom, according to Baſan, we have the *Little Lyar*, a ſmall plate from *Albert Durer*.

PATTE.

Flouriſhed, 1760.

A modern architect. He was a native of France. Baſan informs us that he engraved ſeveral plates of *Architecture*, &c.

ANDREW PAUL, or DE PAULI.

Flouriſhed,

This artiſt was a native of Flanders. He flouriſhed in the laſt century, and engraved ſeveral plates; among which are the following: *Peter denying Chriſt*, a ſmall upright plate.—*Titian and his miſtreſs*, from the etching by Vandyck, the ſame, *The Tooth Drawer*, from Theodore Roelanto, a ſmall plate, length-ways.

S. PAUL.

Flouriſhed, 1760.

By this artiſt we have ſome few mezzotintos, and among them, the portrait of *Mrs. Berry*, from Kettle.

ROBERT PAUL.

Flouriſhed, 1762.

He ſtudied in the academy of Glaſgow, and we have ſeveral ſlight etchings of various ſizes, repreſenting views of that city, by him, particularly a large one lengthways; alſo a north view of the *cathedral church*, &c. dated 1762.

GIACOMO PAULINI.

Flouriſhed,

An artiſt of no great note. We have ſeveral plates by him. I ſhall mention the two following only: A figure of *St. Peter*, A middling-ſized upright plate, probably from a deſign of his own, for he has added the word *fecit* to his name. And the *Ponte de Rialto*, a middling-ſized plate, length-ways.

JOHN LE PAUTRE.

Born, 1617. Died, 1682.

This ingenious artiſt was born at Paris; and in the very early part of his life, he was placed with a working goldſmith, from whom he learned the principles of Drawing; and ſo far improved by his inſtructions, that in the end he acquired prodigious facility in deſigning and drawing with a pen. He afterwards turned his mind to engraving, and worked with the point, and with the graver; but the ſtyle in which he executed his plates, is by no means commendable. It is uſually dark, coarſe, and heavy, without

without any pleaſing effect, or harmony of light and ſhadow. He drew haſtily, and his engravings partake of the ſame expedition, and therefore are rarely very highly finiſhed. His works are exceedingly numerous, and in general conſiſt of *architectal decorations*, *vaſes*, *ceilings*, and *ornaments* of every kind, which are executed from his own deſigns, and abundantly prove the fecundity of his genius. We have however ſome hiſtorical plates, ſeveral holy families, and other devotional ſubjects by him; but theſe are certainly to be conſidered as inferior to thoſe before mentioned. Florent le Comte ſays juſtly of Le Pautre, "That it is hardly poſſible to "find an engraver, who has produced more inventions than he, or whoſe "genius was more adapted to every ſpecies of ſubject:" he added, "that "every profeſſor of the liberal arts or mechanics may find ſomething in his "works worth the trouble of examining them."

He became a member of the Royal Academy of Painting and Sculpture at Paris, A. D. 1677, and died in that city, A. D. 1682; aged 65.

The engravings by this artiſt being ſo very numerous, and ſo well known, they do not need any further ſpecifications than what is given above. I ſhall only add, that he ſometimes ſigned his plates with the initials of his name only, thus, I. P. or I. le P. but his works are eaſily diſtinguiſhed.

PETER LE PAUTRE.

Born, 1659. Died, 1744.

He was the ſon of John le Pautre, mentioned in the preceding article. He learned the principles of deſign from his father; and he is ſpoken of as a ſculptor with no ſmall commendation. We have ſeveral *friezes* by him, and a figure of *Poetry*, engraved for Perault's Cabinet des beaux Arts, publiſhed at Paris, 1690. Theſe are very neatly executed, and principally with the graver. He alſo etched ſeveral plates, as well from his own compoſition, as from thoſe of other maſters.

JOHN PAYNE.

Flouriſhed, 1635.

This artiſt was a native of England, and a diſciple of Simon Paſſe. He was a man of genius; and though his works are not very numerous, they nevertheleſs manifeſt his ſuperior abilities. At the ſame time it muſt be added that the reaſon he made no greater figure in the arts, when ſo much was expected from him, was owing to his own indolence and diſſipation. He was recommended to Charles the Firſt of England, and had a fair proſpect of making his fortune; but careleſs of that, as he was of his fame, he neglected his buſineſs, and died in indigence, A. D. 1647 or 1648, before he had reached his fortieth year. His chief engravings conſiſt of *frontiſpieces* and other *book-plates*, and *portraits*. But he alſo engraved a variety of other ſubjects, ſuch as *landſcapes*, *flowers*, *fruit*, *birds*, *beaſts*, &c. His portraits however are, in my opinion, by far his beſt

works. Thoſe he executed entirely with the graver, in a free, open ſtyle, ſo managed, as to produce a very pleaſing effect. Mr. Evelyn, ſpeaking of this artiſt, commends him not only for his portraits, but alſo for a ſhip which he engraved. This ſhip, Vertue informs us, was the *Royal Sovereign*, built by Phineas Pett. The print was of a prodigious ſize, and engraved on two plates, being, when joined, three feet long, by two feet two inches high. The following portraits by him are very fine:

Dr. Alabaſter, in an oval quarto, from Cornelius Janſen.
Sir Benjamin Rudyard, the ſame, from the ſame.
Alderman Leate, the ſame, from the ſame.
Arthur Lake, Biſhop of Chicheſter, in an oval, in folio.
George Withers the Poet, with a hat on, a quarto oval.

ANTONIO PAZZI.

Flouriſhed, 1760.

A modern engraver, who reſided at Florence at the time Baſan publiſhed his dictionary. He worked chiefly with the graver. We have by him ſeveral portraits, and other ſubjects; among them, the *Virgin with the infant Chriſt ſleeping*, a middling-ſized upright plate, from Vandyck.

JAMES PEAK.

Flouriſhed.

I have ſeen ſeveral bold, ſpirited etchings by this artiſt, in the ſtyle of a painter; among others, one repreſenting a view of Waltham-Abbey in Eſſex, from a deſign of his own. He was a native of England, according to Baſan. He alſo engraved ſeveral prints from the drawings of Pillament and other maſters.

HENRY PEACHAM.

Flouriſhed, 1630.

"He was," ſays Mr. Walpole, "certainly a judge of the arts of paint-"ing and engraving; and having contributed to their illuſtration, deſerves a "larger article than I am able to give him," for want, I ſuppoſe, of proper materials for that purpoſe. He was author of a book, entitled the Complete Gentleman. The only engraving ſpecified by this artiſt is a portrait of *Sir Thomas Cromwell, Knight, afterwards Earl of Eſſex*, from Holbein.

EDWARD PEACKE.

Flouriſhed, 1640.

This artiſt, conjointly with ROBERT PEACKE, who was probably his brother, engraved ſeveral plates of *friezes* and other *architectal ornaments*, which, according to Florent le Comte, are dated 1640. I believe they were both natives of England.

WILLIAM PEACKE.

Flouriſhed,

This artiſt, who was probably a relation to the two Peackes mentioned in the foregoing article, was a native of England; and his engravings conſiſt chiefly of portraits. I ſhall mention the following only by him: *Henry Earl of Holland, in armour*; *Robert Rich Earl of Warwick, in armour with a ſcarf.*

GEORGE PEHAM.

Flouriſhed, 1594.

By this artiſt we have ſeveral ſlight, but bold etchings, in the ſtyle of a painter. He ſeldom ſigned his name at length, but uſed the initials in this manner, G. P. I ſhall ſpecify the two following prints only by him: *Neptune riſing from the Sea*, a ſmall upright plate, with the name at length. *Hercules and Antæus*, the ſame, with initials only.

PIETRO PEIROLERI.

Flouriſhed, 1760,

This artiſt was a native of Turin. We have ſeveral engravings by him; among others, *Bacchus ſeated upon a caſk*, a middling-ſized upright plate, from Rubens, &c.

PELAIS.

Flouriſhed,

The name of an obſcure engraver, affixed to a large upright print, repreſenting *St. John preaching in the Wilderneſs*, very badly executed in every reſpect. There is no painter's name affixed to this wretched engraving, but it is inſcribed *Pelais fec.*

P. PELHAM.

Flouriſhed, 1735.

This artiſt was probably a native of England. He engraved ſeveral portraits in mezzotinto; among others, *Oliver Cromwell*, from Walker, and *Thomas Holles, Duke of Newcaſtle.*

CORNELIUS PELKIN.

Flouriſhed, 1663.

An obſcure artiſt, who worked chiefly with the graver, in a looſe, careleſs ſtyle, without any merit to recommend it. The frontiſpiece to a book, entitled, *Spiegel der Spaenſche Tirannie*, printed at Middelburgh, 1663, is by him, and probably from a deſign of his own.

DOMENICO PELLEGRINO TIBALDI.

Born, 1540. Died, 1582.

This artiſt was the ſon and ſcholar of Pellegrino; known alſo by the name of Tibaldi da Bologna. He learned from his father the principles of painting; in which art he not only ſucceeded, but alſo in that of architecture. We have ſeveral ſpirited etchings by this artiſt, from the deſigns of his father: alſo from Parmigiano, and other maſters.

DAVID PELLET.

Flouriſhed,

The name of a French artiſt affixed to a middling-ſized upright plate, repreſenting Louis XIII. when young, on horſeback, with the portraits of Henry the Fourth, and Mary of Medicis in ſmall ovals at the top; it is neatly executed with the graver only, but in a ſtiff and taſteleſs ſtile; it was probably from a deſign of his own, as he has added the word *fecit* to his name.

PELLETIER.

Flouriſhed, 1760.

A modern French artiſt, by whom, among other engravings, we have *The Fiſh Market*, and its companion, *The Green Market*, ſmall upright plates from Pierre.

HISBEL PEN, or PEUN.

Flouriſhed, 1520.

This artiſt is alſo called Hiſpean, and Hiſpeun, and ſometimes confounded with Hans Sebald Beham, becauſe his cypher reſembles that of Beham; but it is evident, when the works of the one are compared with thoſe of the other, that they muſt have been executed by different maſters. If it be objected, that there is very little authority to be found, that either of the above names certainly belonged to this maſter, the only anſwer I ſhall make is, that his works are too conſiderable to be entirely omitted; and as theſe names have been adopted by the old monogramiſts, it will be more adviſable to agree with them, than invent a new one, upon conjecture only: at leaſt, it will be more convenient to thoſe, who chooſe to refer to the former authors.

This engraver was certainly a German, and, according to the author of the Abecedario, a native of Nuremberg. He was prior to Beham; and the difference between them conſiſts rather in the greater excellency of Beham, than in their mode of engraving. According to the cuſtom of that time Pen deſigned the ſubjects which he engraved, and worked both on wood and on copper. With reſpect to the latter, they are, two or three etchings excepted, executed entirely with the graver. Pen underſtood the human figure; and his outlines are ſometimes very correct. His prints, though not equal upon the whole to thoſe of Beham, are every way deſerving of notice. It is to be obſerved, that Beham copied many of the engravings

engravings of Pen. The mark of this artiſt, compoſed of an H. an S. and a P. is copied upon the plate at the end of the volume. His works are very numerous. The following only can be mentioned, and in a general way.

Adam and Eve, two very ſmall upright plates, dated 1523 and 1524. Theſe were copied by Beham.

Adam ſeated, holding an apple, a ſmall upright plate, dated 1519.

A ſet of apoſtles and ſaints, ſmall upright plates.

The virtues and vices, the ſame.

The heathen gods, goddeſſes, and heroines, the ſame.

A woman carried away by a ſea-god, a middling-ſized upright plate, from Albert Durer, the contrary way to the original; ſmall ornamental plates.

Some ſpirited figures of *Soldiers*, very ſmall upright plates, etched in a bold, maſterly ſtyle, dated 1520.

Meeting of Elizabeth and Mary, the ſame, an etching.

A holy family, a ſmall upright print, very ſpirited, cut on wood.

The life of Chriſt, a ſet of ſmall upright prints, the ſame alſo on wood.

J. PENCHARD.

Flouriſhed, 1678.

An indifferent artiſt whoſe labours were confined to bookſeller's ſhops. He worked with the graver in a ſtiff, taſteleſs ſtyle. The frontiſpiece and engravings for the anatomical works of Reg. de Graaf, publiſhed at Leyden, 1678, are by him. He alſo added the portrait of De Graaf; but it is executed in a manner, which does him no honour.

PENNA. See PESNE.

F. PENNENSUS.

Flouriſhed,

By this artiſt, who was probably a painter, we have ſeveral ſlight, but ſpirited etchings, in a neat, free ſtyle. The heads of his figures are executed in a maſterly manner; but the other extremities are not always quite correct. The following prints, among others, are by him: *A holy family with St. Catherine, and an angel flying in the air, with a crown of laurels*; a ſmall upright plate, from Parmigiano. *The eſpouſals of St. Catherine*, the ſame, probably from a deſign of his own.

LUCA PENNI.

Flouriſhed, 1550.

This artiſt was a native of Italy, born at Florence, and brother to Giovanni Franceſco Penni, called Il Fattore. He worked a conſiderable time under the obſervation of Pierino del Vaga. He painted hiſtorical ſubjects with great ſucceſs; and many of his compoſitions have been finely engraved by George Ghiſſi of Mantua.——Penni came into England, and

and was employed by king Henry the Eighth, and afterwards was engaged by ſome of the merchants of London. On his return to Italy, he applied himſelf to etching and engraving; and we have ſeveral prints by his hand. His mark was uſually compoſed of an L. and an R. joined together or ſeparate; for he choſe to add the word *Romanus*, or the Roman, to his name, or the initials of it; and ſometimes he affixed an L. and a P. only: but it is neceſſary to caution the young collector, with reſpect to theſe marks (all of which are copied on the plate at the end of the volume), becauſe they were uſed by other maſters greatly inferior in point of abilities to Penni, that his engravings are not only executed in a very ſpirited ſtyle, but alſo accurately drawn. He chiefly etched, but at times he worked with the graver only.

N. PENNEY.

Flouriſhed,

This artiſt was probably a native of France. We have ſeveral devotional ſubjects by him, very neatly executed with the graver only, in a ſtyle, which does more credit, however, to his patience, than his taſte. I ſhall notice only *the Virgin and Child appearing to St. Bartholomew*. As he has added the word *fecit* to his own name, without mentioning that of any painter, it is probable, that it was engraved from a deſign of his own.

B. PENOZZI.

Flouriſhed,

An engraver on wood. Papillon informs us, that he had ſeen a very fine print by him in chiaro ſcuro; but he has not ſpecified the ſubject.

GEORGE PENZ, or PENEZ.

Flouriſhed, 1540.

This great artiſt was a native of Nuremberg, and learned the firſt principles of deſigning, painting, and engraving from Albert Durer. He profited greatly by the inſtructions of that maſter; but it was in Italy that he improved his taſte, and acquired that correctneſs of drawing, which we find in his beſt works. How far he ſucceeded in painting, I cannot ſay; but his compoſitions are many of them admirable. The heads of his figures are finely characterized, and the other extremities marked in a maſterly manner. It is ſaid, that he worked conjointly with Marc Antonio, from the deſigns of Raphael; and it ſeems very likely, for his ſtyle of engraving has much of Marc Antonio's beſt manner in it. His plates are executed entirely with the graver, and they manifeſt, by their neatneſs, the ſkill with which he handled that inſtrument. They are finiſhed with great care, and preciſion, but without that formality and ſtiffneſs, which characterizes the works of the greater part of his contemporaries.

The far greater part of the engravings by Penz are of a ſmall ſize; and for that reaſon he is uſually ranked among the little maſters: but we have

have ſome few large prints by him, one eſpecially, which the reader will find noticed below. His mark is compoſed of a G. and a P. joined together, in the manner expreſſed upon the plate of monograms at the end of the volume. This great artiſt engraved chiefly from his own compoſitions. His works are very numerous; I ſhall therefore ſpecify the following only in a general manner:

The hiſtory of Joſeph, ſmall plates, length-ways, dated 1544.

The hiſtory of Tobit, the ſame.

Several very ſmall ſets of hiſtorical ſubjects from the *Old Teſtament*, of different ſhapes.

Several ſets of hiſtorical ſubjects, from the *New Teſtament*, the ſame.

A ſet of very ſmall prints, length-ways, from the *Roman Hiſtory*.

A ſet of ſix middling-ſized plates, length-ways, repreſenting the *triumphs of time, death*, &c.

A great variety of ſingle figures, repreſenting the *heroes and heroines* of ancient times, the *virtues*, the *vices*, the *arts*, the *ſciences*, &c. of different ſizes.

An army paſſing a ditch, and ſcaling the walls of a town, a very large plate, length-ways, from Julio Romano: an admirable ſpecimen of the artiſt's ſuperior abilities. The following inſcription is affixed upon a tablet, GEORGIVS PENCZ PICTOR NVRNBERG FACIEBAT ANNO MDXIXXXIX, to which he has added his uſual cypher.

STEVEN DU PERAC.

Flouriſhed, 1750.

This artiſt was a native of Paris. He is ſpoken of as a painter, and as an architect. He ſtudied a conſiderable time in Italy, but eſpecially at Rome, where he made drawings of all the principal antiquities found in that city, which he etched in a ſtyle, bearing no ſmall reſemblance to that of A. Tempeſta. The figures, which he occaſionally introduced into thoſe ſubjects, are not very commendable. On his return to Paris, he was made architect to the king of France, and painted ſeveral pictures for the hall, appertaining to the bath at Fontainebleau.

Beſides the architectal works mentioned above, we have by Perac ſeveral *landſcapes*, from Titian, very ſlightly etched. He ſometimes ſigned his plates with the initials S. P. only, or S. P. F. the F. as uſual ſtanding for *fecit*.

JOHN PERCELLES.

Flouriſhed,

The Flemiſh engravings, repreſenting all ſorts of *ſhipping*, marked with the initials I. P. were executed, ſays profeſſor Chriſt, by John Percelles, or by his ſon Julius Percelles. I am not acquainted with thoſe prints; but care muſt be taken not to confound theſe two engravers with an old German maſter, who uſed the ſame initials, and etched in a coarſe, but ſpirited ſtyle.

GABRIEL.

GABRIEL PERELLE.

Flouriſhed, 1640.

If this ingenious artiſt was not a native of Paris, he certainly reſided there during the greater part of his life. He excelled in deſigning and engraving of landſcapes; and we have a conſiderable number of ſets of prints by him of various ſizes. His works prove the fertility of his genius, rather than his attention to nature. They are compoſed in a very pleaſing ſtyle, and the diſtances eſpecially are executed with great taſte, and enriched with ruins and other embelliſhments, which are very happily introduced to vary the objects, and give a lightneſs and elegance to the deſign. His fault is the want of maſſes. The lights are too powerfully, and too equally diffuſed, and that in ſpots; ſo that the eye is fatigued, and the effect totally deſtroyed. The foliage of his trees is heavy, and ſo very unlike nature, that even the warmth of imagination, which we diſcover in them, will hardly be thought a ſufficient excuſe. The greater part of Perelle's works are from compoſitions of his own; but he alſo engraved from thoſe of other maſters. He uſed both the point and the graver in the execution of his plates, and if he had done more with the firſt, and leſs with the latter, much of that ſtiffneſs and formality which ſometimes diſtinguiſhes his beſt engravings would have been avoided. His works are ſo very numerous, and ſo common, that any farther deſcription of the manner in which they are performed, or of the prints themſelves, may be juſtly thought needleſs.

ADAM PERELLE, and his brother NICHOLAS PERELLE, were both of them ſons of Gabriel Perelle, mentioned above. They aſſiſted their father, and, after his deceaſe, engraved a conſiderable number of plates of *architectal views*, *plans*, *landſcapes*, &c. I ſhall ſpecify by the former, only one hundred and twenty-four middling-ſized plates, lengthways, repreſenting *the palaces*, *fountains*, *gardens*, &c. in France; and by the latter, part of a ſet of large views *of the cities*, *towns*, &c. of Europe.

PERERIETTE.

Flouriſhed,

A name affixed to a coarſe, incorrect etching, from Paolo Veroneſe, repreſenting *the Virgin and Child with Joſeph, accompanied by two angels.*

S. PERJECOUTER.

Flouriſhed, 1535.

By this artiſt, who ſeems to have been inſtructed in Italy, we have ſeveral plates, executed with the graver only, in a ſtyle bearing ſome reſemblance to that of Marc de Ravenna, but ſtill coarſer. His drawing is by no means correct. We have alſo ſome few etchings by him. His works conſiſt of *terms*, *capitals of pillars*, *cornices*, *and other architectal ornaments*. His mark is compoſed of an S. and a P. joined together, in the manner repreſented upon the plate at the end of the volume, to which he frequently added the date, 1535.

LOUIS

LOUIS DES PERINI.

Flouriſhed,

A very indifferent engraver, who was probably a native of France. He worked with the graver only, in a coarſe, ſtiff ſtyle, and his prints have neither taſte nor correctneſs of drawing to recommend them. I ſhall notice only a middling-ſized plate, length-ways, repreſenting *two men playing at cards, and a woman overlooking them*, half figures.

PETER PERNA.

Flouriſhed, 1580.

An engraver on wood, to whom the prints, marked in this manner, P. P. are uſually attributed.

P E R N E T.

Flouriſhed, 1620.

An obſcure engraver of no note. We have ſome few indifferent portraits by him.

PEDRO PERRET.

Flouriſhed, 1590.

This artiſt, according to Baſan, was a native of Flanders. He reſided however principally at Madrid, and was engraver to Philip the Third, king of Spain. He worked with the graver only, in a neat, but ſtiff ſtyle, the effort of patience, rather than genius. We have ſeveral hiſtorical plates by him, and among them, the following: *The woman taken in adultery*, from Brueghel, a middling-ſized plate, length-ways, dated 1575; and *the chaſtity of Joſeph*, a middling-ſized upright plate, from Hans Speckart. But his chief work ſeems to have been the portraits of the kings of Portugal, in folio, publiſhed, A. D. 1603, to which he affixes this inſcription, *Pedro Perret ſculptor Regis fecit.*

FRANCIS PERRIER.

Born, 1590. Died, 1660.

This artiſt was a native of Macon in Burgundy. He is ſpoken of as a painter, a deſigner, and an engraver. To what degree of eminence he arrived in the firſt, I leave to others to determine; but his works as a deſigner, and an engraver, prove him to have been a man of genius. It is uncertain under what maſter he ſtudied, whilſt in his native country. We only know that he went to Rome, where he paid cloſe application to drawing from the antique ſtatues and baſſ-reliefs.—But all his labours were ſo ſlenderly repaid, that he could ſcarcely ſupport himſelf, till ſuch time

as his merit recommended him to the notice of Giovanni Lanfranco; and under the direction of that admirable artiſt, he purſued his ſtudies more ſucceſsfully. On his return to France, he was employed at Lyons to paint ſome few pictures; and going from thence to Paris, he engaged himſelf with Simon Vouet; and with that artiſt he acquired conſiderable reputation. He went a ſecond time into Italy, where he ſtaid but a ſhort time, and returning again to his native country, reſided at Paris, where he died.

With reſpect to his etchings, of which he performed a great number, they are coarſely executed, and have all the appearance of being very haſty productions: generally ſpeaking, they are not correctly executed; the heads, and other extremities of the figures, are too frequently neglected. The ſame manner of drawing appears in them all; and that manner is by no means an agreeable one.

Whilſt he was in Italy, he wrote his name *Paria*; and we find ſeveral of his etchings with that ſignature. His marks, compoſed of an F. and a P. joined together, are copied on the plates at the end of the volume. To theſe he often added a B. for *Burgundus*, becauſe he was a native of *Burgundy*. I ſhall ſpecify the following prints only by this artiſt, which are uſually reckoned among his beſt performances:

A Crucifixion, a middling-ſized upright plate, with many figures, dated 1633, with this inſcription, "Franciſcus Perrier Burgundus pinx. et ſculp."

St. Roch curing the people afflicted with the peſtilence; the ſame, alſo from a compoſition of his own.

A flight into Egypt, a middling-ſized upright plate, from Agoſtino Carracci,

The death of St. Jerom, from the ſame, a middling-ſized upright plate, marked "Fr. Paria ſculp."

The marriage of Cupid and Pſyche, two middling-ſized plates, lengthways, from Raphael; and the *ornamental angles* for the ſame.

A ſet of fifty plates, taken from *the ancient baſſ-reliefs*.

A ſet of one hundred plates of *antique ſtatues*, publiſhed at Rome.

He alſo engraved ſome few compoſitions in chiaro ſcuro, particularly one repreſenting *Time clipping the wings of Love*.

WILLIAM PERRIER, called the YOUNGER.

Born, . Died, 1655.

This artiſt was born at Macon in Burgundy, and was either the younger brother, or ſome very near relation of Francis Perrier, mentioned above. He executed ſeveral plates from the deſign of F. Perrier, and imitated his ſtyle of etching, but with no great ſucceſs.

JOHN PERRIN.

For an account of this obſcure engraver, ſee the article John Munier, page 172 of this volume.

J. PER-

J. PERRISSIM, or PERSINUS.

Flouriſhed, 1570.

This artiſt, aſſiſted by J. Tortorel, deſigned and engraved partly on copper, and partly on wood, a ſet of twenty-four very large prints, length-ways, including the title. They repreſent *the war, and other remarkable occurrences, relative to the Hiſtory of France, from the death of Henry the Second, A. D.* 1559, *to the diſperſion of the German troops*, 1569. Thoſe on copper are ſlightly etched, in a coarſe, incorrect ſtyle; thoſe on wood have not much to recommend them, with regard to the compoſitions; but they are executed with a tolerable degree of attention; and the croſs ſtrokes, or hatching, are well imitated. His mark, encloſed in a ſmall oval, is copied on the plate at the end of the volume; but he twice ſigns his name at length, both times differently, thus, J. Perrissim Fecit; and J. Persinus, Fecit. Theſe prins are dated 1567 and 1570. Profeſſor Chriſt reads this name, *Perriſſin*, and perhaps juſtly.

JOHN BAPTIST PERRONEAU.

Flouriſhed, 1720.

A French engraver, by whom we have ſome few prints, and, among them, two middling-ſized plates, lengthways, repreſenting *air* and *earth*. The companions, *fire* and *water*, were engraved by P. Aveline, from the ſame maſter.

PETER PERROT.

Flouriſhed.

He is mentioned by Florent le Comte as an engraver. I am not, however, acquainted with his works, neither are any of them ſpecified by that author.

NICHOLAS PERSON.

Flouriſhed, 1696.

By this artiſt, whoſe labours were chiefly confined to the engraving of portraits, we have a ſet of very indifferent plates, entitled, **Warhaffte Abbildungen**, containing twenty portraits of the Archbiſhops of Germany, dated 1696.

REGNIER DE PERSYN.

Flouriſhed, 1650.

This artiſt was a native of Amſterdam, and probably learned the art of engraving in his own country. He went however to Italy, in order to complete his ſtudies, where, it ſeems, he learned to paint. While he reſided at Rome, he aſſiſted Cornelius Bloemart, Theodore Matham, and Michael Natalis, in engraving the *Statues*, &c. in the Juſtinian gallery, which were publiſhed in two large folio volumes. He worked with the graver only, in a very neat, clear ſtyle; but not with any great taſte. The outlines of the figures, though not very incorrect, are nevertheleſs ſtiff and

heavy. He ſeems to have aimed at imitating the manner of Bloemart, but he never equalled that great maſter. I ſhall mention the following engravings only by Perſyn: The portrait of *Arioſto*, a midling-ſized upright plate, from Titian. That of *Balthazar Count de Caſtillion*, the ſame, from Raphael. *The death of Leander*, a large plate, length-ways, from Sandrart.

GEORGE PERUNDT.

Born, 1603. Died, 1663.

This artiſt was a native of Franconia, and by him, according to Sandrart, we have a conſiderable number of architectal and geographical engravings.

LUIGI PERUGINO. See SCARAMUCCIA.

BALDASSARE PERUZZI.

Born, 1481. Died, 1536.

This extraordinary artiſt was born at Volterra; but becauſe his father reſided chiefly at Siena, he affix'd his name in this manner to one of his engravings, BAL. SEN. for Baldaſſare Seneſe; and this has occaſioned many authors to ſuppoſe, that he was a native of Siena. But Vaſari, a very accurate writer, aſſures us of the contrary.

His father was a citizen of note in Florence; and, to avoid the troubles occaſioned by the civil wars, withdrew himſelf to Volterra, where Baldaſſare was born, and not long after he ſettled at Siena. The genius of young Peruzzi very ſoon diſcovered itſelf; and he was placed with a very eminent goldſmith at Siena, from whom he learned the principles of deſign, and was afterwards inſtructed in painting by the beſt artiſts in that city. He principally excelled in painting perſpective architecture; and he was aſſiſted in his ſtudies by Bramante, the friend of Raphael. Peruzzi was much employed at Rome; and his pictures are ſpoken of with the warmeſt commendation. He did not, it ſeems, entirely confine himſelf to architecture and perſpective, but executed ſome hiſtorical compoſitions, which are alſo very greatly eſteemed.

He wrote a Treatiſe on the Antiquities of Rome, and a Commentary upon Vitruvius, which, Papillon informs us, he intended to have embelliſhed with engravings on wood, but he died before it was ready for publication. The common report is, that he was poiſoned by ſome one, envious of his ſuperior talents.

He is ſaid to have engraved on wood in chiaro-ſcuro; but there is ſome obſcurity with reſpect to the fact. The only print I have ſeen attributed to him is engraved upon three blocks; the firſt for the outlines, the ſecond for the deep ſhadows, and the laſt for the lighter tints. It is a midling-ſized upright print, and repreſents *Apollo, Minerva, and the Muſes, with Hercules driving forth a woman loaded with treaſure, ſuppoſed to repreſent avarice.* It is executed in a fine, ſpirited, bold ſtyle, and inſcribed BAL. SEN. over which letters is a five-pointed ſtar, and at a diſtance the word

PERVGO,

PERVGO, the meaning of which is uncertain, unleſs we grant, with Papillon, that it is the name of the engraver, and attribute the invention only to Peruzzi; but if it was not a cognomen, uſed by Peruzzi, it may as reaſonably be thought to belong to the publiſher.

FRANCIS PERRY.

Flouriſhed, 1760.

He was born at Abingdon in Berkſhire, and was firſt placed as an apprentice to a hoſier; but having, as he thought, a turn for painting, his friends put him under one of the Vanderbanks, a good artiſt, but a man of diſſipation. With him Perry learned very little, being chiefly employed in obtaining goods on credit, anſwering duns, or removing his cloaths from one lodging to another: ſometimes he was ſent to fetch coals in the table cloth, at other times in a ſheet.

From Vanderbank, our artiſt went to Mr. Richardſon; but not making any great progreſs, he was employed as clerk to a commiſſary, with whom he went down into Staffordſhire, where he made drawings of the cathedral of Lichfield, which he afterwards etched; from this time he commenced engraver, and worked for the magazines.

His beſt works are coins and medals, which he copied with great neatneſs and preciſion; we have alſo ſeveral portraits by him; and, among others, that of *Dr. Ducarrel* in folio, placed at the title of his *Anglo-Norman Antiquities*.

He etched upon a white ground, by which means he was the better enabled to work by candle-light.

He was an honeſt, induſtrious man, but could ſcarcely earn a ſubſiſtence. He had a ſpeck over one of his eyes, which deprived him of the uſe of it. He died about the year 1766.

Mr. Groſſe obligingly favoured me with this account of the above artiſt

IL PESARESE. See CANTARINI.

JOHN PESNE, OR PENNA.

Flouriſhed, 1670.

This artiſt was a native of France, and the laſt name was given him by the Italians. It does not appear from whom he learned the principles of drawing and engraving. It is however certain, that he drew greatly better than he engraved; from whence we may conclude, that he was brought up, at firſt, under ſome painter, perhaps Nicholas Pouſſin, from whoſe pictures the greater part of his engravings are taken. He etched in a ſlight, free ſtyle, but coarſe and irregular; and he finiſhed his plates with the graver, harmonizing the lights with dots and ſhort ſtrokes. The maſſes of light and ſhadow are conſtantly kept broad and clear, and the general effect is well preſerved. Had his outlines been more correct,

correct, and the heads, with the other extremities of his figures, more carefully attended to, it might have been ſaid, that the ſpirit of that admirable painter was never better expreſſed than by Peſne; but when they are compared with thoſe prints executed by Girard Audran, from the ſame maſter, they certainly muſt be placed in an inferior claſs.

I ſhall ſpecify the following prints by Peſne, which may be reckoned among his beſt:

Two portraits of *Pouſſin*, middling-ſized upright plates, from pictures painted by that maſter.

Eſther before Ahaſuerus, a large plate, length-ways, from Pouſſin.

The adoration of the Shepherds, the ſame, from the ſame.

A Holy Family, from Raphael, a midling-ſized upright plate.

The Seven Sacraments, very large prints, length-ways, on two plates; each from the pictures of Pouſſin, in the Palais Royal. Theſe plates were afterwards purchaſed by Girard Audran, who retouched them with great judgment, and improved the characters of the heads very conſiderably.

The teſtament of Eudamidas, a large plate, length-ways, from the ſame maſter. This is one of his moſt capital engravings.

The death of Ananias, the ſame, from the ſame.

The viſion of St. Paul, a middling-ſized upright plate, from the ſame.

The triumph of Galathea, a large plate, length-ways, from the ſame.

A ſet of *landſcapes* from Guercino, and ſeveral other plates from Van Dyck and other maſters.

MATTHIAS PETERS.

Flouriſhed, 1660.

He, with his brother Nicholas Peters, who, it appears, were goldſmiths, eſtabliſhed at Amſterdam, engraved the plates for the *Atlas Major*, or Great Atlas, publiſhed in that city by Bleau, and conſiſting of about thirty large volumes in folio. The drawings, from which theſe engravings were taken, appear to have been made by Bleau himſelf.

EDME PETIT.

Flouriſhed, 1700.

This artiſt was a native of France, He worked chiefly with the graver, in a neat ſtyle. His engravings are by no means deſtitute of merit. I ſhall mention only the portrait of *Francis the Firſt*, from Titian, in the Crozat collection.

Petit is mentioned by Baſan as a modern engraver, by whom, he tells us, we have ſeveral ſubjects, from Rigaud, I. B. Vanloo, Watteau, and other maſters

NICOL PETRI.

A name, which Laſtman ſometimes aſſumed; probably becauſe the baptiſmal name of his father was Peter. See the account of this artiſt under Lastman.

PIETRO.

PIETRO DA PETRI, or PITRI.

Born, 1665. Died, 1716.

According to ſome authors, this artiſt was a native of Rome; others place his birth at Novarra; moſt of them however agree, that he was a diſciple of Carlo Maratti. He ſtudied the works of Raphael with great attention, and copied them in a very ſuperior manner. Notwithſtanding he employed a great part of his time in copying from the paintings of other artiſts, we have ſeveral hiſtorical pictures by him from his own compoſitions; thoſe eſpecially, which he painted in the church of St. Clement at Rome. He etched ſome few plates, and among them, the following:

The aſſumption of the Virgin, a middling-ſized upright plate, from his own compoſition.

St. Laurence Juſtinian, a ſmall upright plate, from the ſame.

PIETRO ANTONIO DE PITRI is a name affixed, as of the engraver, to the *frontiſpiece*, from Ciro Ferri, belonging to a collection of altar pieces, publiſhed by Giacomo Roſſi at Rome. It is etched in a ſlight, maſterly ſtyle, but, at the ſame time, bears little or no reſemblance to the etchings of Petri. Perhaps the family-name of this artiſt ſhould alſo have been written PETRI; and then one would have conjectured, that he was a relation; for I cannot think, that the above-mentioned etchings were all of them executed by the ſame hand. The deciſion, however, muſt be left to the experienced collector.

JAQUES PEYTRET.

Flouriſhed.

The name of an engraver on copper, mentioned by Profeſſor Chriſt without any reference to his works.

JOHN ANDREW PFEFFEL.

Flouriſhed, 1720

He reſided at Vienna, where, according to Baſan, he traded in prints. As an engraver he never made any great figure, confining his labours chiefly to ornamental foliage and architecture, which he executed in a ſtyle ſufficiently neat, but without any great degree of taſte. I ſhall mention only a book of *jewellery ornaments*, in conjunction with C. Engelbrecht, from A. Moriſon, and part of the plates for the Hiſtory of Architecture, in large folio, by John Henhard Fiſchers, publiſhed at Vienna, 1721.

RIGMAN PHILESIUS.

Flouriſhed, 1508.

This artiſt, according to Papillon, engraved on wood; and we have by him a ſet of twenty-five prints, repreſenting the *life and paſſion of our Saviour*, which were publiſhed at Straſburgh by John Knoblouch, A. D. 1508. Theſe engravings are ſaid to be extremely rare.

P. PHILIPPE.

Flouriſhed, 1660.

An artiſt of no great note. He was a native of Holland, and by him we have ſeveral *feſtivals* and *rejoicings*, middling-ſized plates, length-ways, from Van Venne, dated 1660.

PHILLERY.

Flouriſhed,

The name of an eminent engraver on wood, who reſided at Antwerp. I know of but one print to which his name is affixed; but I have ſeen a ſufficient number, which, from the reſemblance they bear to his engravings, may be thought to have been done by him.

It is a middling-ſized upright print, repreſenting *two ſoldiers ſtanding before a woman, who is ſeated, holding a dog upon her lap.* The following inſcription is affixed: **Gheprint t' Antwerpen by my Phillery de figurſnider**, *printed at Antwerp by me Phillery, engraver of figures.* It is neatly executed, and the croſs ſtrokes or hatchings are carefully repreſented; but the deſign is not well conceived, neither is the drawing of the figures by any means correct. M. Heineken ſuppoſes this print to be very ancient; to me it appears to have been engraved about the commencement of the laſt century.

JOHN PICART.

Flouriſhed, 1640.

This artiſt reſided at Paris, and was probably a native of that city. I am inclined to believe, that he was a diſciple of Criſpin de Paſſe; at leaſt it is certain, that he engraved from the deſigns of that maſter, and copied his manner; but with no great ſucceſs. His labours ſeem to have been chiefly confined to the ornamenting of books. I have ſeen by him ſeveral portraits; among others, the following: *Edward infant of Portugal*, a half figure, in a ſmall upright oval, with emblems. *Eraſmus*, a whole length figure, ſtanding in an arch, which ſerved as a frontiſpiece to part of his works in octavo, publiſhed at Paris, 1639. Alſo ſeveral *frontiſpieces*, and, according to Florent le Comte, *monuments*, &c.

Hugues Picart, Florent le Comte informs us, that this artiſt, who was probably a relation of John Picart, engraved a large perſpective view of the town of Rheims, after Hugues Collier.

STEPHEN PICART, called LA ROMAIN.

Born, 1631. Died, 1721.

This artiſt was a native of France, and probably related to the two engravers mentioned above. He aſſumed the appellation of La Romain, or The Roman, for the ſake of diſtinction, fearing that his works ſhould be confounded with thoſe of John Picart. He reſided a conſiderable time at Paris;

Paris; after which he went to Amſterdam, where he died, 1721, aged 90. He worked with the graver only, in a ſtyle greatly reſembling that of Francois de Poilly; but he never equalled that admirable artiſt, with reſpect to the drawing, effect, or ſkilful management of the graver. The extremities, and other naked parts of the human figure, are ſeldom correctly drawn, or well marked; and the effect of his engravings, in general, is cold and unharmonious. Among the great multitude of hiſtorical prints by Picart, I ſhall mention the few following only:

The Peſtilence among the Philiſtines, a large plate, length-ways, from Nicholas Pouſſin.

A Holy Family, the ſame, from the elder Palma.

The Infant Jeſus ſleeping, with the Virgin holding up her finger to St. John, known commonly by the appellation of *the Silence*, the ſame, from Annibale Carracci. *Michael Laſne, Heinzelman*, and others, have engraved the ſame ſubject; and it was lately repeated by Mr. Bartolozzi.

The entombing of Chriſt, a large plate, length-ways, from Le Sueur.

The citizens of Epheſus burning their books at the preaching of St. Paul, a large upright plate, from the ſame.

The martyrdom of St. Gervais and St. Protais, a large plate, length-ways, from the ſame.

The martyrdom of St. Andrew, a large upright plate, from Le Brun.

St. Anthony of Padua adoring the Infant Jeſus, a middling-ſized upright plate, from Vandyck.

He alſo engraved from Dominichino, Lanfranco, Guido, Albano, Romanelle, G. Courtois, N. Coypel, &c.

BERNARD PICART.

Born, 1673. Died, 1733.

This artiſt was the ſon of Stephen Picart, mentioned in the preceding article. He was born at Paris, where he learned the principles of drawing and engraving from his father. At the age of ſixteen he went to draw from nature, in the Royal Academy; and two years afterwards gained the prize. He was not ſo fond of engraving as he was of drawing. It is ſaid, that he took up the graver with reluctance; and this will be eaſily believed, when, on examining his prints, we find them far better drawn than engraved. He reſided at Paris till the year 1710; after which he went to Holland, with an intention of going to Sweden; but, altering his mind, he ſettled at Amſterdam, where he died, May 8, 1733. He was twice married; but it does not appear that he left any children.

The greater part of his life was certainly ſpent in making compoſitions and drawings, which are ſaid to have been very highly finiſhed; and they are ſufficient teſtimonies of the fertility of his genius, and the excellency of his judgment. He underſtood the human figure extremely well, and drew it with a tolerable degree of correctneſs, eſpecially in ſmall ſubjects. His mode of engraving, as was before obſerved, was not equally meritorious, eſpecially when he attempted large plates. Book plates, and other orna-

mental engravings, conſtitute by far the beſt part of his works. And the multitude which he executed, chiefly from his own compoſitions, is aſtoniſhing.

The following are among his moſt eſteemed works:

The maſſacre of the Innocents; the firſt impreſſions of which are before the crown was placed upon the head of Herod; a ſmall plate, length-ways, from his own compoſitions.

The Epithalamiums, conſiſting of twelve prints, eight of them ſmall plates, length-ways; and the other four middling-ſized upright plates.

The Quos Ego, or Neptune calming the ſea, a large plate, length-ways, from Anthony Coypel.

The diſgrace of Caliſta, a large plate, length-ways, from Annibale Carracci.

A vaſt variety of book-plates of all ſizes; chiefly from his own compoſitions.

The Innocent Impoſtures, are a ſet of prints, from the deſigns of the great maſters, in theſe he has attempted to imitate the ſtyles of the old engravers. The work conſiſts of 78 plates, which, with the diſcourſe and explanations, make a ſmall folio volume. It was not publiſhed till after his death, A. D. 1738; and, in my opinion, it had been well, if it had not been publiſhed at all. In turning it over, we cannot but pity the weakneſs of a very ingenious man. But concerning this book I have already ſpoken, in the Eſſay prefixed to the preſent volume, in my reflections upon the works of Marc Antonio and Agoſtino Veneziano.

We have alſo ſeveral mezzotintos by him; particularly *a Nativity* from Carlo Maratti. He alſo engraved from Cangiage, Le Sueur, C. de la Foſſe S. B. Santerre, N. Bertin, &c.

PETER PICAULT.

Flouriſhed, 1695.

This artiſt was a native of France. He worked entirely with the graver, and his prints poſſeſs a conſiderable ſhare of merit. He died early in the beginning of the preſent century, juſt at the time he began to make himſelf known. We have by him *the Battles of Alexander*, copied from the engravings by Girard Audran, after Le Brun; middling-ſized plates, length-ways. *The meeting of the Virgin Mary and Elizabeth*, a ſmall plate, length-ways, from Carlo Maratti. Alſo ſeveral *portraits* of various ſizes. He uſually inſcribes his prints in this manner: *P. Picault Bleſenſis, ſculp.*

GIOVANNI DOMENICO PICCHIANTI.

Flouriſhed, 1690.

He was a native of Florence, and the pupil of B. Foggini, a ſculptor of ſome eminence. He amuſed himſelf with the point and the graver, but the prints, which he produced, have no great ſhare of excellence to recommend them. He worked in a coarſe, ſlight ſtyle; and his drawing is rather mannered, than correct. We have by him ſeveral plates, for the

collection of engravings from the pictures in the grand gallery at Florence, and some few portraits; among others, that of *Cardinal Bentivoglio*, a large upright plate, from Vandyck.

GAJETANO PICCINA.

Flouriſhed, 1659.

This artiſt is cited by profeſſor Chriſt as an engraver on copper; and the ſame author informs us, that he marked his plates in this manner: G. P. *inven. et fecit.* I much ſuſpect he means the following artiſt, and has miſtaken the baptiſmal name.

GIACOMO PICCINA.

Flouriſhed, 1659.

He was a native of Venice; but it does not appear from what maſter he learned the art of engraving. He worked chiefly, if not entirely, with the graver, in a ſtiff, laboured ſtyle, without effect; and the outlines of his figures are exceedingly incorrect. Among many other engravings, the following are by him:

Judith with the head of Holofernes at her feet; a middling-ſized plate, length-ways, from Titian.

A Holy Family, a middling-ſized upright plate, from Liberi.

Thirty portraits of the principal Venetian Painters, affixed to the account of their Lives, by Carlo Ridolfi, publiſhed at Venice, 1648.

Alſo a ſet of *the portraits of the illuſtrious men of Italy*.

Profeſſor Chriſt writes his name, Picina, and informs us, that he ſometimes ſigns his plates with a P. only.

MATTEO TOMMASO PICCIONI.

Flouriſhed, 1650.

This artiſt was a native of Italy, and is ſpoken of as a painter. We have ſome few etchings by him; among others, *the Adoration of the Shepherds*, a middling-ſized upright plate, from Paolo Veroneſe.

P. PICKAERT.

Flouriſhed,

This name is affixed to a ſet of coarſe, incorrect etchings, repreſenting *the flight of James the Second from England*, which were publiſhed in Holland. He adds the word *fecit* to his name; from whence we may reaſonably conjecture, that they were engraved after his own deſigns.

ROBERT PICOU, or PIQUOT.

Flouriſhed, 1630.

He was a native of Tours, but reſided much at Paris. He worked entirely with the graver, in a neat, but laboured ſtyle, without taſte, or

correctneſs of outline. We have a great number of *frontiſpieces* by him, many of which are from his own compoſitions. He alſo engraved after the deſigns of the Baſans.

A DE PIENE.

Flouriſhed, 1670.

A French engraver of no great account, by whom we have ſome few plates; among others, one repreſenting *the Dutcheſs of Savoy, in the character of Diana,* in folio, from Sachetti, for a book, entitled, "La Venaria "reale Palazzo di piacere e di Caccia," publiſhed 1672.

JEAN BAPTISTE MARIE PIERRE.

Flouriſhed, 1760.

A modern French painter in great repute. The ſubject of his pictures are chiefly taken from low life. He was a member of the Royal Academy at Paris. By him we have ſeveral etchings; among others, *the village entertainment,* a middling-ſized plate, length-ways, from his own compoſitions. Several large ſtudies of *heads,* &c. which he made in Italy; and many ſubjects, taken from the *Fables of La Fontaine,* after Subleyras.

PIET.

Flouriſhed, 1618.

He was apparently a native of the Low Countries. As an artiſt he never made any conſiderable figure. I have ſeen by him the prints for a book of military exerciſes, entitled, *Le Maniement D'Armes de Naſſau, avecque Rondelles, Piques, Eſpées, & Targes, ſelon le noveau ordre du tres illuſtre Prince Maurice de Naſſau, par Adam V. Brien,* publiſhed 1608.

NICHOLAS PIGNE.

Flouriſhed, 1730.

He was a native of France, of no great note as an engraver. We have by him a middling-ſized upright plate, repreſenting *the Virgin with the Infant Chriſt aſleep in the cradle, attended by four ſmall Angels,* from Treviſani, for the Crozat cabinet. His name is alſo affixed to the portrait of *Richard Fiddes, B. D.*

PAUL PILAIA.

Flouriſhed,

This name is affixed to ſeveral plates of architecture, repreſenting *opera ſcenes, and theatrical decorations.* They are executed in a ſtiff, taſteleſs ſtyle, with the graver only, from the deſigns of an artiſt, whoſe monogram is compoſed of an F and G joined together.

FRANCIS

FRANCIS PILSEN.

Flouriſhed,

This artiſt was a native of Ghent, and became the diſciple of Robert Van Auden Aerd, from whom he learned the principles of painting and engraving. We have by him, among other things, *the converſion of St. Bavon*, a large upright plate, arched at the top, from Rubens; and *the martyrdom of St. Blaize*, a middling-ſized upright plate, from Gaſpar de Crayer.

D U P I N.

Flouriſhed, 1740.

A modern French artiſt, by whom we have a conſiderable number of engravings.

DUPIN, his ſon, was alſo an engraver, and reſided at Paris, at the time Baſan wrote his Dictionary of Engravers.

P. P I N C H A R D.

Flouriſhed, 1687.

He reſided at Genoa, where he engraved ſeveral frontiſpieces for books; but in a manner, which does him no ſort of credit.

J O H N P I N E.

Flouriſhed, 1740.

He was a native of England, and a man of letters. He reſided at London, and engraved a great variety of plates, which are not without merit. His chief works are *the ceremonies uſed at the arrival of the Order of the Bath. The deſtruction of the Spaniſh Armada*, from the tapeſtry in the Houſe of Lords. *A ſplendid edition of Horace*, the whole text of which was engraved on copper, and illuſtrated with *antique baſs-reliefs, gems, coins*, &c. *The Paſtorals and Georgics of Virgil* were publiſhed by his ſon, after his death, adorned in the ſame manner, with a letter-preſs type. A conſiderable number of the engravings for the *Æneis* were alſo prepared; but want of proper encouragement prevented the appearance of that work. We have beſides ſome few portraits by this artiſt.

T. P I N G O.

Flouriſhed, 1740.

The name of an obſcure Engliſh artiſt, affixed to a plate of *arms* inſerted in Thoreſby's Leeds.

P I N S S I O.

Flouriſhed, 1750.

The name of a modern engraver, by whom we have ſome few *portraits*, &c.

JOHN

JOHN GEORGE PINZ.

Flouriſhed,

This engraver, who was, I believe, a German, worked chiefly for the bookſellers; and his prints are executed in the ſame ſtyle with thoſe in the multifarious publications by Vander Aa. I ſhall ſpecify only *an emblematical print*, in honour of the king of France, from P. Decker, in folio.

DOMINECO PIOLA.

Flouriſhed, 1658.

He was a native of Italy, and a painter. I have ſeen by him a very ſpirited etching of a *holy family*, in which the infant Chriſt is repreſented, lying in the manger, attended by angels; and Joſeph is above him. The oxen are ſeen in the back ground. The heads and other extremities are finiſhed in a maſterly ſtyle; and this print ſufficiently teſtifies the ability of the artiſt. The following inſcription is affixed: *D. Piola Gent. faciebat*, 1658. It is a middling-ſized upright plate.

V. PIORT.

Flouriſhed,

An obſcure engraver, by whom we have a ſmall upright plate, from Rubens, repreſenting *an old woman holding a pot with fire, from whence a boy is taking a lighted coal.*

GIULIO PIPPI, called ROMANO.

Born, 1492. Died, 1546.

This artiſt was one of the moſt celebrated ſcholars of Raphael. His character and works are ſufficiently known. Florent le Comte attributes ſome engravings to him; but the ſubjects are not ſpecified. There is, I think, great reaſon to ſuſpect that this part of Le Comte's book is miſprinted, or that the author had been miſinformed.

PIQUOT. See PICOU.

GIOVANNI BATISTA PIRANESE.

Flouriſhed, 1770.

This artiſt was a native of Italy, and an architect. His admirable etchings are too well known to need any comment; and they ſufficiently manifeſt the greatneſs of his abilities. His works conſiſt of twelve or more large volumes in folio, and repreſent *the beautiful remains of ancient Rome* (aſſiſted by his own ſtudies). We have alſo a variety of *architectal compoſitions*, from his own deſigns.

LOUIS DES PIRINE.

Flouriſhed,

This artiſt was a native of France. I have ſeen by him a middling-ſized plate, length-ways, repreſenting *two men playing at cards, and a woman holding a mirrour behind one of them*, by which means ſhe diſcovers his hand to the other, from Corn. Van Tienen. It is executed with the graver only, in a coarſe, open ſtyle, and without much taſte.

ALEXIS PIRNRAUM.

Flouriſhed, 1545.

This artiſt was an engraver on wood, and of ſuch eminence, that Papillon ſuppoſes him to have been a ſcholar of Hans Holbein the younger; and his reſiding at Baſil, of which place it is probable he was a native, may be thought to ſtrengthen the conjecture. His works, however, are not ſpecified. Profeſſor Chriſt attributes to him the prints marked with an A. and a P. joined together, in the manner expreſſed at the end of the volume.

NICOLAS PITAU.

Flouriſhed, 1660.

This artiſt was a native of Antwerp, but he reſided principally at Paris; and from his ſtyle of engraving I am led to ſuſpect, that he may be ranked among the diſciples of Francois de Poilly. His drawing is in general tolerably correct, but, at times, rather heavy, the extremities of his figures eſpecially are ſo. He worked with the graver only, and appears to have handled that inſtrument with much facility; but from the ſameneſs of manner with which he has treated his figures, draperies, and back-grounds, the effect of his prints is cold and ſilvery. His works are by no means ſcarce. I ſhall mention the following only:

The annunciation, a large upright print on two plates, from P. Champagne.

The Virgin reading and holding the infant Chriſt in her arms, a middling-ſized upright plate, in an oval, from Guercino.

Chriſt at the tomb ſupported by angels, a large upright plate, from Lodovico Carracci.

A dead Chriſt, with angels weeping over him, a middling-ſized plate, length-ways, from Guercino.

St. Sulpitius in council, a middling-ſized plate, length-ways, from P. Champagne.

We have alſo by him ſeveral very excellent portraits.

He engraved beſides from Le Brun, N. Pouſſin, Villequin, Le Febure, and other maſters.

Nicholas Pitau, the ſon of the preceding artiſt, engraved ſome few portraits; and he might, ſays Baſan, have diſtinguiſhed himſelf in the art, if he had uſed ſufficient application.

PITRI. See PETRI.

MARCO PITTERI.

Flouriſhed, 1760.

A modern Italian engraver, who reſided at Venice. We have by him ſeveral of the plates for the collections of engravings from the pictures in the Dreſden gallery. A ſet of large *heads* of the apoſtles, from his own deſigns; and the *ſeven ſacraments*, large upright plates, from Longhi. The works by this admirable engraver are executed in a very ſingular ſtyle, with ſingle ſtrokes; but very different from thoſe of Mellan and his followers. They run from the top to the bottom, and the ſhadows are expreſſed by ſtrengthening them, as the occaſion requires. The effect he has produced, in this new mode of engraving, is far more pleaſing and harmonious, than could have been expected.

GIOVANNI BATISTA PITTONI.

Flouriſhed,

By this painter we have ſome few etchings, which he has inſcribed with theſe initials, "B. P. or, Batiſta P. V. F. or, B. P. V. F." and when he ſigns his name at length, *Johannes Baptiſta Pitonus Vicentinum fecit.*

FRANCIS PLACE.

Born, Died, 1728.

This ingenious artiſt was the ſon of Mr. Rowland Place of Dinſdale, in the county of Durham. He was at firſt bred up to the law, and was placed as a clerk to an attorney in London, with whom he reſided till the year 1665, when having taken a ſhop the officers came to ſhut up the houſe, on ſuſpicion of the plague being in it, he left London; and, as he had never been pleaſed with his profeſſion, he dropped it at the ſame time, and followed other purſuits more agreeable to his unſettled diſpoſition. He expended conſiderable ſums of money in attempting to make porcelaine, which he put in practice at the manor-houſe of York; but was not ſucceſsful.

His works are very rare; for he painted, drew, etched, and engraved, in mezzotinto, merely for his own amuſement. His productions, however, prove him to have been a man of very great abilities. We can only lament, that his application was not equal to his genius; for many of his deſigns he left entirely unfiniſhed.

In the reign of Charles the Second, it is ſaid, that he was offered a penſion of five hundred pounds a year, to draw the royal navy, but he declined accepting of it, being a great enemy to confinement and dependance. He died, A. D. 1728; and his widow, quitting the manor-houſe of York, diſpoſed of his paintings; among which was an admired picture of *fowls*, alſo others of *fiſhes* and *flowers* unfiniſhed, together with his own *portrait* by himſelf. He left behind him a daughter, who was married to Wadham Wyndham, Eſq.

His

His etchings, particularly of *landſcapes* and *birds*, from Griffier, are admirable. The free ſtyle, in which he treated the foliage of his trees, proves his judgment and good taſte; and his portraits in mezzotinto are excellent.

I ſhall ſpecify the following:

Biſhop Crew, a ſhalf-ſheet in an oval, from Kneller.

Richard Thompſon, after Zouſt, a ſmall half-ſheet in an oval.

Philip Woolrich, Eſq. in armour, the ſame.

Thomas Comber, dean of Durham, the ſame, after Greenhill.

John Moyzer, Eſq. of Beverley, half-ſheet, in an oval.

Henry Gyles, the gloſs painter, a ſmall quarto plate, in an oval.

General Lambert, half-ſheet, the ſame.

In Thoreſby's Topography of Leeds are ſome *churches* drawn by Place. The plates for Godartius's book of *Inſects* are by him; and many views, as of *Tinmouth-caſtle and Light-houſe, the Cathedral of York, Proſpect of Leeds*, &c.

LOUIS DES PLACES.

Born, Died, 1740.

This artiſt was a native of France, and reſided chiefly at Paris. We have a very conſiderable number of engravings by him. He worked with the point and the graver; and his prints have often an agreeable effect: but the outlines of his figures are not always correct, eſpecially the extremities, which are frequently heavy. His beſt engravings have leſs of this fault, and certainly poſſeſs very conſiderable merit. I ſhall mention the following only, for his works are by no means uncommon.

Chriſt crucified between the two thieves, a middling-ſized upright plate, from Annibale Carracci, for the Crozat cabinet.

Chriſt curing the diſeaſed, a very large plate, length-ways, from Jouvenet.

The elevation of the croſs, a large upright plate, from the ſame.

The deſcent from the croſs, its companion, from the ſame.

Venus prevailing upon Vulcan to make the arms for Æneas, a middling-ſized upright plate, from the ſame.

Venus triumphant upon the water, a large upright plate, from Ant. Coypel.

Cupid taking refuge in the houſe of Anacreon, a middling-ſized upright plate, from the ſame.

Orpheus obtaining of Pluto permiſſion for the return of Eurydice, a middling-ſized plate, length-ways, from Rubens.

Diana and Actæon, a middling-ſized plate, length-ways, from Carlo Maratti.

Alſo ſeveral portraits and engravings, from a variety of other maſters.

MATTHEW VAN PLATTENBERG.

Flouriſhed, 1630.

This artiſt was a native of Flanders, but he reſided a conſiderable time at Paris, where he aſſumed the name of Montagne, and was uſually called Platte Montagne, and ſometimes Montagne only. He excelled in painting

ſhipping and ſea views. We have ſome few etchings by him of ſhipping, and ſeveral ſmall landſcapes, very ſpiritedly executed.

NICHOLAS VAN PLATTENBERG.

Flouriſhed, 1654.

He was the ſon of Matthew Van Plattenberg, mentioned in the preceding article, and is ſpoken of as a painter. His engravings prove him to have been a man of genius. He drew the human figure very correctly; and the effect he produced in his plates is very agreeable. He was probably a diſciple of John Morin, whoſe manner of engraving he improved upon. I ſhall mention by this artiſt a *dead Chriſt*, from P. Champagne, a large plate, length-ways. The figure is finely drawn, and the fleſh executed with dots only; but the back-ground and drapery are finiſhed with ſtrokes in a bold, free ſtyle. This is altogether a very fine print. He engraved alſo from his father's deſigns, and from his own; but the greater part of his works conſiſts of *portraits*, to which he almoſt conſtantly ſubſcribes his name, "Nicolas de Platte Montagne."

MARTIN PLEGINCK.

Flouriſhed, 1590.

This artiſt was probably a native of Germany. He engraved on copper and on wood. I have ſeen by him a ſet of *figures fighting*, ſmall plates, length-ways, executed entirely with the graver, in a ſtyle much reſembling that of Virgil Solis, with this title, **Fechter Buechlein gedruckt in der furſtlichen ſtat onnolt bach bei Stephan Hermanburger und Goldſchmidt da ſelbſten.** His engravings on wood are ſaid to be greatly in the ſtyle of Joſt. Ammon. See his mark, compoſed of an M. and a P. joined together, on the plate at the end of the volume.

WILLIAM PLEYDENWURFF.

Flouriſhed, 1490.

He was a native of Germany, and one of the early engravers on wood. To him, in conjunction with Michael Wolgemut, we owe the curious prints, which adorn the Nuremberg Chronicle, in folio, which was publiſhed, A. D. 1493. They conſiſt of figures of various kinds, *views* of *cities*, *towns*, &c. which however are evidently the work of fancy. They are boldly cut, and with ſpirit; and the characters of the heads of the figures are often well delineated. But, on the other hand, they have all that ſtiffneſs, and incorrectneſs of drawing, which characterized the German engravings of that age. It does not appear that Pleydenwurff ever engraved on copper; neither did he uſe any mark to diſtinguiſh his prints from thoſe of his aſſociate.

CORNELIUS PLOOS.

Flouriſhed, 1760.

He was a native of Amſterdam, and a collector of note. We have by him a ſet of engravings in folio, executed in a peculiar ſtyle; the firſt eighteen of which were publiſhed, A. D. 1765.

PLUMEIR.

Flouriſhed,

This artiſt was certainly a painter. We have by him ſome ſpirited etchings from his own compoſitions, which ſhew him to have been a man of genius; but the naked parts of the figures are not correctly drawn.

PIETRO DEL PO.

Born, 1610. Died, 1692.

This artiſt was a native of Palermo, where he was born, A. D. 1610. He was the diſciple of Dominichino, and is ſpoken of as a painter, but is more generally known by his etchings, of which we have a very conſiderable number, from the paintings of the great Italian maſters. The drawing in theſe, however, is not ſo correct, as one would have expected from the hand of a ſcholar of Dominichino. They are ſlightly executed, and frequently aſſiſted with the graver in the finiſhing. As the etchings by this maſter are not ſcarce, I ſhall mention the following only:

A dead Chriſt upon the lap of the Virgin, a ſmall upright plate, from Annibale Carracci.

The four Cardinal Virtues, with their Attributes, from Dominichino, large upright plates.

Flight into Egypt, a middling-ſized plate, length-ways, from Nicholas Pouſſin.

GIACOMO DEL PO, ſon of the preceding artiſt, and alſo his daughter TERESA DEL PO, etched ſeveral plates, in a ſtyle much reſembling that of the father.

ANDREA PODESTA.

Flouriſhed, 1640.

He was born at Genoa, and became the diſciple of Giovanni Andrea Ferrari. As a painter, it does not appear that he greatly diſtinguiſhed himſelf; but ſeveral ſpirited and maſterly etchings, which he produced, prove him to have been a very ſkilful artiſt. We have by him a ſet of three middling-ſized plates, length-ways, repreſenting *Bacchanalian ſubjects*, from Titian. That, in which *Bacchus is repreſenting leaping from the chariot*, ſtrikes me as the beſt. The heads of the figures are finely characterized, and the other extremities well expreſſed. The etchings alſo, marked in this manner, *AND. P.* and *And. P. in. et fec.* are attributed to him.

MARTIN POEHAM.

Flouriſhed,

An old German maſter, to whom the prints, marked with an M. ſurmounted by a P. in the manner expreſſed upon the plate at the end of the volume, are attributed by profeſſor Chriſt. They are chiefly copies from Aldergraver, Sebald Beham, and other German artiſts; very badly executed.

FRANCOIS DE POILLY.

Born, 1623. Died, 1693.

This juſtly celebrated artiſt was born at Abbeville in Picardy. He was the ſon of a goldſmith in that town, from whom he learned the firſt principles of drawing and engraving. After which he was ſent to Paris, and placed as a pupil with Peter Daret. With him he remained three years; in which time he ſo far improved himſelf, as to be able to live by his profeſſion. But being ſtill deſirous of acquiring a more extenſive knowledge of the arts, he went to Italy, and reſided at Rome ſeven years, where he engraved ſeveral very capital ſubjects, from the great painters of that time.

At his return to his native country, he ſettled at Paris, and died in that city, A. D. 1693, aged 70 years.

Poilly worked with the graver only, and may properly be conſidered as one of the moſt ſkilful artiſts in the management of that inſtrument, that France ever produced. His engravings are bold, firm, and clear. They are finiſhed with great accuracy, without any part of them being neglected; but, from the want of variety in the handling of the graver, the fleſh and draperies of his figures are not ſufficiently diſtinguiſhed from each other, or either of them from the back ground. This gives a cold, and ſometimes a heavy appearance to his beſt works. His manner of engraving was to croſs the firſt ſtrokes, where it was required, with powerful ſecond ſtrokes, at right angles, ſo as to form a ſquare between the interſections of every four ſtrokes.

Poilly's outlines are drawn with great preciſion. The heads of his figures are well characterized, and the other extremities, in general, finely expreſſed.

The works of this great maſter are very numerous; and ſome of them are exceedingly valuable. I ſhall be obliged to confine myſelf to the few following:

A crucifixion, a middling-ſized upright plate, from a compoſition of his own.

A holy family, in which the infant Chriſt is repreſented ſtanding upon the cradle; the ſame, from Raphael.

The Virgin lifting up a veil to ſhew to St. John the infant Chriſt ſleeping; the ſame, from the ſame. The firſt impreſſions of this plate are before the ſecond ſtrokes were laid upon the veil.

A nativity, a large upright plate in an octagon border, from Guido. The firſt impreſſions of this plate are before the two ſmall angels, which appear above, were inſerted.

A re-

A repoſe, in which the Virgin is repreſented ſeated, with Chriſt ſleeping in her lap, and two angels kneeling; a middling-ſized plate, length-ways, from Annibale Carracci.

The marriage of St. Catherine, a large upright plate, from P. Mignard.

A holy family, from Nicholas Pouſſin, a middling-ſized upright plate.

A holy family, where the infant Chriſt gives his hand to an angel, who is kiſſing it; a large plate, length-ways, from Sebaſtian Bourdon.

Chriſt bearing his croſs accompanied by the Virgin, half figures, a middling-ſized, upright plate, from Annibale Carracci.

A crucifixion, a very large upright plate, from Le Brun.

St. Charles Borrome adminiſtering the communion to the ſick, from P. Mignard.

St. John in the iſland of Patmos, a middling-ſized upright plate, from Le Brun.

Several *portraits*, and a variety of *emblematical* and other ſubjects, from various maſters; as, Romanelli, Dominichino, Ciro Ferri, Pietro da Cortona, Stella, Freſnoy, &c.

NICHOLAS DE POILLY.

Born, 1626. Died, 1696.

This artiſt was a native of Abbeville, and younger brother to Francois de Poilly, mentioned in the preceding article. The reputation, which the latter acquired, ſeems to have been a principal motive to Nicholas to engage in the art of engraving, to which his genius was naturally inclined. He became the diſciple of Francois, and copied his manner; but his engravings, though exceedingly meritorious, are not altogether equal to thoſe of his brother. He died at Paris, where he chiefly reſided, A. D. 1696, aged 70 years. We have by him the following prints, among a great variety of others.

A holy family, with two angels holding a baſket of flowers; a middling-ſized plate, length-ways, from Sebaſtian Bourdon.

A holy family with St. Catherine, to whom the infant Chriſt preſents a lamb; the ſame, from the ſame.

A holy family, in which the Virgin holds the infant Chriſt, who is ſleeping upon her lap; a large upright plate, from Le Brun. This print is commonly known by the name of *the ſilence*.

St. Auguſtin, a middling-ſized upright plate, from P. Champagne. Several very fine *portraits*, &c.

JOHN BAPTIST DE POILLY

Born, Died, 1728.

He was the ſon and ſcholar of Nicholas de Poilly, mentioned in the foregoing article. Having received the firſt principles of the art of drawing and engraving from his father, he went to Rome, in order to complete his ſtudies. On his return he ſettled at Paris, and was made a member of the Royal Academy of painting and ſculpture in that city. He died 1728.

He engraved in a manner greatly differing from that of his father and his

uncle; for he united the point with the graver; and his beſt prints, if not quite equal to thoſe of the latter, have nevertheleſs a great ſhare of merit to recommend them to the notice of the ſcientific collector. We diſcover much taſte in them, fine drawing, and frequently great expreſſion, joined with an agreeable effect. The following, among others, are by him:

The rod of Moſes devouring the rods of the Magicians, a large plate, length-ways, from Pouſſin. Gantrel alſo engraved this compoſition.

The Iſraelites adoring the golden calf, the ſame, from the ſame.

The martyrdom of St. Cecilia, a large upright plate, from Dominichino, being the companion to the *charity* of that ſaint, engraved by his brother.

Suſanna accuſed by the elders, a very large plate, length-ways, from Ant. Coypel.

Mercury bringing the infant Bacchus to the nymphs, a large plate, length-ways, from the ſame.

He engraved alſo ſeveral plates for the Crozat cabinet, &c.

FRANCIS DE POILLY.

Born, Died, 1723.

He was the ſon and pupil of Nicholas de Poilly, mentioned above. He went with his elder brother, John Baptiſt, to Rome, where he engraved a large print, length-ways, from Dominichino, repreſenting *St. Cecilia diſtributing her wealth to the poor*; which ſerves as a companion to *the martyrdom of that ſaint*, engraved by his brother. After his return to Paris, he did not produce any thing of great importance.

N. B. DE POILLY.

Flouriſhed, 1720.

He was the ſon of John Baptiſt de Poilly; and it was his father's intention, ſays Baſan, to have brought him up as an engraver. But it appears, that he could not ſufficiently apply his mind to ſtudy; and for that reaſon there are very few prints by him.

J. POINSART.

Flouriſhed, 1630.

This artiſt was a native of France. He worked chiefly for the booksellers. His prints are ſufficiently neat; but without any taſte, or correctneſs of outline. Le Comte informs us, that he principally excelled in engraving views of cities, caſtles, &c. in France. I have ſeen by him *the entry of Charles VII. into Rheims*, a ſmall plate, length-ways.

F. DE LA POINTE.

Flouriſhed, 1670.

A French artiſt, who, in the year 1678, engraved a *plan of the environs of Paris* on nine plates. He alſo engraved ſome of the views of the *palace at Verſailles*, in conjunction with Iſrael Sylveſtre.

ANDREA

ANDREA POLESTANUS.

Flouriſhed, 1640.

The name of this artiſt, who was certainly a painter, and probably a native of Italy, is affixed to a ſlight etching of *a Bacchanalian ſubject*, into which many figures are introduced. It is neatly executed; but with no great ſhare of ſpirit, or correctneſs of outline.

POLETNICH.

Flouriſhed, 1760.

A modern French engraver, by whom we have ſeveral plates after Vandyck, Boucher, and other maſters.

FRANCISCO POLANSANI.

Flouriſhed, ...

This artiſt reſided at Rome, where he engraved two and twenty ſmall upright plates, repreſenting *the life of the Virgin*, from the deſigns of Nicholas Pouſſin. Baſan however attributes theſe compoſitions to Jaques Stella; becauſe he thinks them more in the ſtyle of deſign, adopted by the latter, than the former.

ANTONIO POLLAJOLI.

Born, 1426. Died, 1498.

He was a native of Florence, and a goldſmith of great eminence. Upon the firſt diſcovery of the art of engraving in Italy, he got acquainted with the ſecret; and we have ſeveral plates executed by him. His mode of engraving was, to make a powerful outline of the figures, and other parts of his compoſition, with the graver, upon the copper; and then, with diagonal ſtrokes running from one corner of the plate to the other, to expreſs the ſhadows. This manner of engraving was adopted and improved by Andrea Mantegna, Giovanni Maria, and Antonio Brixienſis, and other maſters. But whether the invention of it is to be attributed to Pollajoli in preference to Maſo Finiguerra, is not eaſily to be diſcovered. I ſhall notice by Pollajoli the two following prints only:

A very large plate, length-ways, in which are repreſented *ten naked figures, fighting*, each of them about eleven inches high. Behind a figure, who is ſhooting with a bow, is a large tablet, on which is written, OPVS ANTONII POLLAJOLI FLORENTINI; but no date. The back-ground to this ſingular performance is a foreſt, very rudely repreſented. The figures, though not correctly drawn, ſhow us, that he had paid attention to the human form; and the characters of the heads have a tolerable ſhare of expreſſion.

A holy family, in which the Virgin is repreſented ſeated, with the infant Chriſt upon her lap, Elizabeth, with St. John preſenting a flower to the child, ſtand

ſtand on the left-hand: Joſeph appears at the right-hand, leaning upon his ſtaff. This print is eleven inches three quarters high, by ten inches in width.

ZIARAKA POLONY.

Flouriſhed, 1615.

A very indifferent, as well as obſcure engraver. We have by him, among other things, a ſlight incorrect etching, repreſenting *Queen Margaret lying in ſtate, in the Fauxbourg de St. Germain, at Paris*; a middling-ſized plate, length-ways, containing many figures.

SYLVIUS POMAREDE.

Flouriſhed, 1620.

Profeſſor Chriſt ſpeaks of this artiſt as a native of Italy, and a modern engraver. He marked his plates, according to that author, with theſe initials, S. P. F. the F. as uſual, ſtanding for *fecit*.

MARCHIONESS OF POMPADOUR.

Flouriſhed, 1760.

By this lady we have ſeveral engravings, particularly a ſet of *gems*, from Gray, conſiſting of 63 plates, without the frontiſpiece, and ſome ſmall ſubjects, from Boucher, Eiſen, and other maſters.

ARTHUR POND.

Flouriſhed, 1740.

This ingenious artiſt was a native of England, and not only engraved, but painted both in oil and crayons: he was alſo a very great encourager of the arts, and was concerned with Knapton in promoting and publiſhing a noble volume of illuſtrious heads engraved by Houbraken, Vertue, &c. and other curious works.

He engraved, in conjunction with Knapton, a ſet of plates, from the deſigns of the great Italian maſters, which he executed with great ſpirit and judgment, in imitation of chalk and waſhed drawings; and theſe imitations he made very ſucceſsfully. We have alſo a ſet of *caricatures* from the Chevalier Ghiſli, &c. He etched beſides ſeveral portraits, in a ſtyle ſomething reſembling that of Rembrant. I ſhall mention the following only: His own *portrait*; theſe *portraits* of *Dr. Mead*, of Mr. *Pope*, and of *Lord Bolingbroke*.

ABBE DU PONT CHASTEAU.

Flouriſhed,

He is mentioned as an engraver by Florent le Comte; and two ſmall prints are attributed to him by that author; but the ſubjects are not ſpecified.

PAUL PONTIUS.

Flouriſhed, 1625.

This great artiſt was a native of Antwerp. It does not appear from what maſter

maſter he learned the principles of drawing and engraving; but, with reſpect to the former, his ſtudies were certainly completed under the direction of Rubens, who, being thoroughly ſenſible of his merit, employed him to engrave many of his moſt capital paintings. If it ſhould be urged, that Pontius did not himſelf well underſtand the human figure, it muſt be ſaid, at leaſt, that he copied very accurately the delineations, which were placed before him. And as his beſt engravings were made immediately under the eye of Rubens, no wonder he has ſucceeded ſo well; for his attempts were not to correct, but to copy with faithfulneſs. He worked entirely with the graver, in a clear, bold ſtyle; but not with that facility, which we find in the works of S. Bolſwert; neither is the effect of his prints ſo brilliant, or the gradations of the lights and ſhadows ſo well harmonized. Theſe obſervations, I hope, will not be conſidered as intended to depreciate the works of Pontius, which are juſtly held in the higheſt eſtimation. All I would wiſh to infer is, that in the engravings of S. Bolſwert, and, I may add, of Lucas Vorſterman, there appears more genius, and leſs reſtraint, than in thoſe of Pontius. Theſe two extraordinary maſters alone excepted, Pontius was certainly the moſt ſkilful engraver, that worked from the paintings of Rubens.

The following excellent engravings may be reckoned among his beſt:

The flight into Egypt, a large plate, length-ways, from Jaques Jordaens.

The wiſe men's offering, the ſame, from Gerard Seghers.

The murder of the innocents, a very large print, length-ways, on two plates, from Rubens.

Chriſt carrying the croſs, a large upright plate, from the ſame.

A crucifixion, with angels, one of which is overcoming Sin and Death, the ſame, from the ſame painter.

Chriſt dead in the ſepulchre, ſupported by the Virgin; Mary Magdalen, St. Francis, two angels, and other figures are introduced; the ſame, from the ſame painter, an admirable print, inſcribed *Chriſti Funus*.

A dead Chriſt, ſupported by the Virgin, a middling-ſized upright plate, from Vandyck.

The deſcent of the Holy Ghoſt upon the Apoſtles, a large upright plate, from Rubens.

The aſſumption of the Virgin, the ſame, from the ſame.

St. Roch, interceding with Chriſt for the people afflicted with the peſtilence; a middling-ſized upright plate, from the ſame painter.

Thomyris, cauſing the head of Cyrus to be put into a baſon filled with human blood. The ſame, from the ſame.

The twelfth night king; a large plate, length-ways, from Jaques Jordaens.

Many other fine ſubjects, from a great variety of Flemiſh maſters; and a conſiderable number of admirable portraits, particularly from Rubens and Vandyck.

MATTHEW POOL.

Flouriſhed, 1725.

He was born at Amſterdam, but reſided ſome time at Paris, where he

learned the principles of drawing and engraving. At his return to his native country, he executed a conſiderable number of plates of various ſizes; and the ſtyle he adopted bears much reſemblance to that of Bernard Picart. I ſhall mention the following only by this engraver:

Cupid taken in a net by Time, a ſmall oval, length-ways, from Guercino.

A Bachannal, from Nicholas Pouſſin, a ſmall plate, length-ways.

A ſet of 103 plates in folio, entitled, *the cabinet of the art of ſculpture*, by Francis Van Boſſuet, engraved by Pool, from the drawings made from the figures, baſs-reliefs, &c. by Barent Graat, his father-in-law.

Three large burleſque repreſentations of the ceremonies adopted by the Flemiſh painters at Rome, after the drawings of Graat.

He alſo engraved from Rembrant, and other maſters.

JURIAEN POOL.

Born, 1666. Died, 1745.

This artiſt was a portrait painter of ſome eminence, born at Amſterdam. He was huſband to the celebrated Rachel Ruiſch, who painted fruit and flowers with very great ſucceſs. We have by him ſome few portraits, executed in a ſtyle more finiſhed than is uſual from the hand of a painter; among others, that of his relation, *Frederick Ruiſch, M. D.* a ſmall upright plate, from a picture of his own painting.

FRANCIS POOST.

Born, Died, 1680.

This artiſt was a native of Haerlem, and a landſcape painter. He had no maſter to inſtruct him in his art; but learned the principles of it from his own obſervations. We have by him a conſiderable number of etchings; and, among others, a ſet of *views of Brazil*, from drawings made by him, on a voyage to America, which he undertook in the ſuite of Prince Maurice of Naſſau.

JOHN POPELS.

Flouriſhed, 1660.

This artiſt was a native of Flanders. He is ſpoken of as a painter; but at what degree of eminence he arrived in this art, I know not; as an engraver, in my opinion, he can claim no great ſhare of merit. His works conſiſt of ſlight, incorrect etchings, ſeveral of which were for the collection of prints, well known by the name of *the cabinet of Teniers*. I ſhall mention alſo the *triumph of Bacchus*, a middling-ſized plate, length-ways, from Rubens.

JOSEPH PORTA.

Flouriſhed,

He is ſpoken of by Papillon, as an excellent engraver on wood. I have by him, ſays my author, "a beautiful *Academie des Sciences*, inſcribed in this "manner, *Joſeph Porta Gorfagninus*."

THOMAS

THOMAS PORTER.

Flouriſhed, 1600.

By this artiſt, who was apparently a native of England, we have a large plan of London, &c.

P O R T I O.

Flouriſhed, 1700.

The name of a very indifferent engraver, affixed to ſome few portraits, and other plates for books. He flouriſhed apparently about the commencement of the preſent century.

PORTRE. See PAUTRE.

P O R T U C A L.

Flouriſhed,

This name is affixed to an old German engraving, in which the ſtyle of Aldergraver is indifferently copied. It is a ſmall upright plate, and repreſents a *female figure weeping*, and pouring water from a cup. It is very doubtful however, whether this inſcription be intended for the name of the engraver, or not.

E L I A S P O R Z E L.

Flouriſhed, 1700.

An engraver on wood, who reſided at Nuremberg. His marks are given upon the plate at the end of the volume. I have this article from profeſſor Chriſt, who has not ſpecified any of his works.

P O S T. See P O O S T.

P O T. See P O D E S T A.

H. P O T H O V E.

Flouriſhed,

By this artiſt we have ſeveral indifferent portraits in mezzotinto.

P A U L P O T T E R.

Born, 1625. Died, 1654.

He was born at Enkhyſen; and excelled in painting landſcapes and cattle. He learned the principles of the art from his father Peter Potter, who was a painter of no extraordinary talents; but the genius of the ſon ſupplied the want of ability in the father; ſo that from his inſtructions, and an aſſiduous ſtudy of nature, he arrived at a great degree of perfection; and his works are held in the higheſt eſtimation. He died at Amſterdam, A. D. 1654, aged only 29 years.

We have ſeveral admirable etchings, drawn with great ſpirit, and executed in a moſt maſterly ſtyle, by this artiſt; and, among them, the following:

A ſet of five ſmall plates of *horſes*, length-ways.

A ſet of eight plates, length-ways, repreſenting *cows, oxen, and other domeſtic animals.*

A ſet of *plants* and *flowers*, &c. the ſame.

A conſiderable number of this artiſt's compoſitions were well engraved by Marc de Bye.

POULLEAU.

Flouriſhed, 1760.

A modern French engraver of architecture.

GEORGE POWLE.

Flouriſhed, 1776.

A modern Engliſh artiſt, who was pupil to Worlidge, and engraved in his ſtyle ſeveral portraits; among others, that of Sir *Robert Berkley.*

ROCCO POZZI.

Flouriſhed, 1750.

A modern Italian artiſt, concerned in the engravings made for the collection, entitled, *Muſeo Florentino.* He alſo engraved ſeveral of the plates for the *Antiquities of Herculaneum*, publiſhed at Naples.

STEPHEN DE PRAET.

Flouriſhed,

An engraver of no great merit, who ſeems chiefly to have confined himſelf to portraits. His name is affixed to the *head of a Jew rabbi*, from G. Hondius, executed very neatly, but in a ſtiff, dry ſtyle.

PRANKER.

Flouriſhed,

A modern Engliſh artiſt, who engraved much for the bookſellers. We have few detached pieces by him; and they are not very valuable.

JOHN DANIEL PREISLER.

Flouriſhed, 1720.

A German artiſt, who, if he was not a native of Nuremberg, reſided there. His chief engravings ſeem to have been portraits. They have not, however, any peculiar excellence to recommend them.

DANIEL PRIESLER; another artiſt, and probably of the ſame family; he was alſo an engraver,

JOHN JUSTIN PREISLER.

Flouriſhed, 1750.

He was the ſon of John Daniel Preiſler, mentioned in the preceding article, and a native of Nuremberg. He reſided in Italy a conſiderable time, and is ſpoken of as a painter; but, I ſuppoſe, he is better known by his engravings, than his pictures. The following are by him: a ſet of *antique ſtatues* preſerved at Rome, from the deſigns of Bouchardon, conſiſting of 50 ſmall upright plates. Part of the plates of *ceilings*, from the pictures of Rubens, painted in the Jeſuits church at Antwerp, with the frontiſpiece, containing the *portraits of Rubens and Vandyck*; the whole collection conſiſting of twenty ſmall plates, length-ways.

GEORGE MARTIN PREISLER.

Flouriſhed, 1750.

A younger ſon of John Daniel Preiſler, and brother to John Juſtin Preiſler, mentioned above. He was alſo a native of Nuremberg, and an engraver. We have by him a ſet of *antique and modern ſtatues at Rome and at Florence*, engraved from the drawings, which John Martin Preiſler his brother made, while he reſided in Italy, conſiſting of twenty-one middling-ſized upright plates; and alſo a conſiderable number of portraits.

VALENTINE DANIEL PREISLER.

Flouriſhed, 1750.

Another ſon of John Daniel Preiſler, and brother to the two laſt mentioned artiſts. He was alſo a native of Nuremberg, and an engraver. His works conſiſt chiefly of portraits and book-plates.

JOHN MARTIN PREISLER.

Flouriſhed, 1760.

A fourth ſon of John Daniel Preiſler. He was born at Nuremberg, and learned the art of engraving, conjointly with his brothers, from his father. He went to Paris in order to improve himſelf; but ſome time afterwards, being invited into Denmark, he went thither, and eſtabliſhed himſelf at Copenhagen, where he was living 1770. His ſtyle of engraving was clear and neat; but feeble, and without ſufficient depth of colour to produce a pleaſing effect. The following prints, among others, are by him:

Chriſt carrying the croſs, a large plate, length-ways, from Paolo Veroneſe.

Semiramis putting the crown of Ninus upon her own head, a large upright plate, from Guido. Theſe two prints were for the collection from the Dreſden Gallery.

A battle, a large plate, length-ways, from Parocel.

A Bacchanal, from Pierre, the ſame.

A conſiderable number of portraits, &c.

ANTONIO JOSEPH DE PRENNER.

Flouriſhed, 1730.

This artiſt was a native of Vienna, and is ſpoken of as a painter. After the death of Mannl, he undertook, in conjunction with Andrea Altamonte, Francois Stampart, and others, to engrave the pictures in the Imperial collections at Vienna; which prints were publiſhed in four ſets in folio. Prenner etched, or engraved in mezzotinto, as occaſion required; but his etchings are ſuperior to his mezzotintos. We have alſo by him a conſiderable number of portraits and other ſubjects.

GASPAR DE PRENNER.

Flouriſhed, 1746.

This artiſt, who was probably a relation to A. J. de Prenner, mentioned in the preceding article, reſided at Rome. We have by him ſeveral hiſtorical etchings, neatly finiſhed with the graver. They are middling-ſized plates, length-ways, and dated 1746. He alſo engraved ſeveral of the plates for the *Muſeo Florentino*, &c.

THOMAS PRESTON.

Flouriſhed, 1730.

An Engliſh artiſt of no extraordinary abilities. His name is affixed to a ſmall upright etching, ſlightly executed, repreſenting the *head of Mr. Pope*, as a buſt. He alſo engraved the portrait of *Admiral Blake*, with ſhipping beneath it.

NICHOLAS PREVOST.

Flouriſhed, 1700.

Florent le Comte ſpeaks of this artiſt as a painter. He tells us, that he was a ſcholar of Claude Vignon, and that he etched ſix ſmall plates; but the ſubjects are not ſpecified.

S. PREVOST, a modern engraver, who, as Baſan informs us, engraved a conſiderable number of *Vignettes*, and other book plates, from the deſigns of Cochin; alſo the frontiſpiece to the large Encyclopedia, publiſhed at Paris, from the ſame maſter.

F. DES PREZ.

Flouriſhed, 1573.

He reſided at Paris, where he publiſhed a very large upright map, or plan, of the town of Rochelle, with the additional fortifications, made at the time it was beſieged in the civil wars, A. D. 1573. It is very rudely cut on wood by himſelf, as we find by the following inſcription: *A Paris par F. des Prez rue Montorgueil au bon Paſteur.*

PRICE.

PRICE.

Flouriſhed,

An obſcure artiſt of no merit, by whom we have, among others, the *portrait of Duncan Campbel*, very indifferently executed.

ROBERT PRICKE.

Flouriſhed, 1675.

This artiſt was one of the ſcholars of Wenceſlaus Hollar, whoſe ſtyle of etching he imitated. He publiſhed, according to Vertue, a book of architecture by Pierre le Muers, for which he engraved the plates.

THOMAS PRIEST.

Flouriſhed, 1738.

He was a landſcape painter, and reſided at Chelſea, near the Ferry, where he publiſhed, September 5, 1738, a ſet of eight *views of Chelſea, Mortlake*, and other towns upon the banks of the Thames. They are middling-ſized plates, length-ways, and ſlightly executed in a very rough, but ſpirited ſtyle.

FRANCESCO PRIMATICCIO.

Born, 1490. Died, 1570.

He was of a noble family, and born at Bologna. His firſt ſtudies in the art of painting were made at his native city. He afterwards went to Mantua, where he became the ſcholar of Giulio Romano, and was the moſt ſucceſsful of all his diſciples: he excelled in hiſtorical painting.

He was in great favour with Francis the Firſt of France, and employed by him to collect antiquities for him at Rome; which commiſſion he executed greatly to that monarch's ſatisfaction.

Many of Primaticcio's pictures are in the Royal Palace at Fontainbleau. As a reward of his merit, he was made abbot of St. Martins at Troyes, and lived in very great ſplendour.

I own I am doubtful if this artiſt ever etched; but as ſome have affirmed that he did for his amuſement, I have given the marks attributed to him by profeſſor Chriſt and others, at the end of the volume. But it is to be obſerved, that very few of them, at any rate, can properly belong to him as an engraver.

JOHN BAPTIST LE PRINCE.

Flouriſhed, 1760.

A modern French artiſt, who having reſided ſeveral years in Ruſſia, drew many views of that country, as well as the different habits of the people; on his return to France he etched and publiſhed them. They were, as Baſan informs us, well received by the public,

JOHN BALTHAZAR PROBST.

Flouriſhed, 1734.

This artiſt was a native of Germany. He worked principally with the graver, in a neat, ſtiff ſtyle, without much taſte. We have by him part of the engravings taken from the antique marbles at Dreſden, in large folio, publiſhed A. D. 1733. alſo part of the plates of *birds* and *beaſts*, &c. which were in the menagery of Prince Eugene, in folio, publiſhed A. D. 1734.

CAMILLO PROCACCINI.

Born, 1546. Died, 1626.

This artiſt was born at Bologna, and apparently learned the firſt principles of painting from his father Ercole Procaccini. He excelled in hiſtorical compoſitions; and his pictures are very highly ſpoken of, though ſome faults, particularly that of want of proportion in his figures, are attributed to him. He reſided chiefly at Milan, where he painted a great number of pictures, and died in that city, at the advanced age of 80.

He amuſed himſelf much with the point; and his etchings are executed in a bold, maſterly ſtyle. The heads of his figures are often admirable, and the other extremities very finely marked. The following, among others, are by him:

A repoſe of the holy family, in which Joſeph is repreſented in the front; a foreſhortened figure lying upon the ground, and leaning upon the ſaddle of the aſs; a middling-ſized plate, length-ways.

Another *holy family, in which Joſeph is repreſented preſenting an orange to the infant Chriſt*; a ſmall upright plate.

A holy family, in which the Virgin is ſuckling the Infant; a ſmall plate, length-ways.

The transfiguration of our Saviour; a large upright plate.

St. Francis receiving the ſtigmatics; the ſame, dated 1592. Juſtin Sadeler engraved the ſame compoſition.

GIULIO CESARE PROCACCINI.

Born, 1548. Died, 1626.

The ſon of Ercole Procaccini, and brother to Camillo, mentioned in the preceding article. He learned the firſt principles of painting from his father; but completed his ſtudies under the direction of the Carraccii. He excelled in hiſtorical compoſitions; and his works are held in high eſtimation. He etched, for his amuſement, a ſmall upright plate, repreſenting *the Virgin with the infant Chriſt*.

ANDREA PROCACCINI.

Born, Died, 1739.

This artiſt, who was of the ſame family with thoſe mentioned in the two laſt articles, was born at Rome. He became the diſciple of Carlo Maratti, and

and ſucceeded in hiſtorical painting. He reſided ſome time at Madrid, where he died. We have ſeveral engravings by this maſter; and, among others,

The birth of Bacchus, a middling-ſized plate, length-ways, from C. Maratti.

Diana hunting; the ſame, from the ſame.

Diogenes caſting away his cup; a middling-ſized upright plate, from the ſame painter.

C. PRONCK.

Flouriſhed, 1720.

He was a native of Holland. We have, engraved by him, ſeveral *views* of various ſizes.

JAQUES PROU.

Flouriſhed, 1660.

He was a native of France, and learned the principles of painting from Sebaſtian Bourdon. While he reſided with that maſter, he engraved a ſet of ſix middling-ſized *landſcapes*, length-ways, painted by him.

P. R. O U D.

Flouriſhed, 1760.

An artiſt of no note, who reſided in England, and engraved title pages, with other book-plates, alſo ſome few portraits; and among them that of *Sarah Philips*, dated 1758.

PRUNEAU.

Flouriſhed, 1770.

An obſcure engraver, who ſeems to have confined himſelf to portraits. We have by him the portrait of *Albert Hollar*, and that of *Gerrard Van Swieten*, architect to the Emperor of Germany.

MICHAEL PUCHLER.

Flouriſhed,

The name of an engraver, affixed to the portraits of *Leopold, Emperor of Germany*, and *Eleonora Magdelena Thereſia, his Empreſs*. They are inſcribed in this manner: *Michael Puchler Gave Suevus inv. et fecit.*

CHARLES DU PUIS, or DU PUY.

Flouriſhed, 1730.

This artiſt was a native of France, and a man of ſuperior abilities. He drew correctly. The extremities of his figures are marked in a maſterly ſtyle, and the heads finely characteriſed. His prints are not very highly finiſhed; they are etched with much taſte, and completed with the graver, in a bold, free ſtyle. The following, among many others, are by this ingenious artiſt:

St. John preaching in the deſert, a large plate, length-ways, for the Crozat cabinet.

Ptolemy Philadelphus giving liberty to the Jews; a large plate, length-ways, from Noel Coypel.

Alexander Severus giving corn to the Romans in time of famine; the ſame, from the ſame.

Earth and *air*, two large plates, length-ways, from Louis de Boullogne; companions to *fire* and *water*, engraved by Deſplaces from the ſame maſter.

Some *portraits*, and various other ſubjects, from different painters.

NICHOLAS DU PUIS.

Flouriſhed, 1750.

This artiſt was younger brother to the former, and reſided at Paris at the time Baſan publiſhed his Dictionary of Engravers. He engraved in a ſtyle much reſembling that of his brother; but was not equally ſucceſsful. We have by him,

The adoration of the wiſe men; a middling-ſized upright plate, from Paolo Veroneſe.

A paſtoral, from Georgione; a middling-ſized plate, length-ways. Theſe two are for the Crozat collection.

The marriage of the Virgin; a middling-ſized upright plate, from Carlo Vanloo.

Æneas ſaving his father Anchiſes; the ſame, from the ſame.

Several *portraits*, and a variety of other ſubjects, from Pierre, and other maſters.

JOHN PUNT.

Flouriſhed, 1750.

A Dutch engraver of no great note, by whom we have a ſet of 36 prints, engraved from the drawings, which Jacob de Wit made after the pictures painted by Rubens in the church of the Jeſuits at Antwerp. Alſo *the aſcenſion of our Saviour*, from Sebaſtian Ricci; a middling-ſized upright plate, for the Dreſden collection.

RICHARD PURCELL.

Flouriſhed, 1760.

An Engliſh engraver of mezzotintos, by whom we have ſeveral *portraits* from Sir Joſhua Reynolds, and other painters.

J. G. PUSCHNER.

Flouriſhed, 1670.

An engraver of portraits, whoſe labours were confined to plates for books, which he executed in a very indifferent manner. He appears to have been a native of Nuremberg. Specimens of his works may be ſeen in a folio volume, entitled, *Icones virorum omnium ordinum eruditione*, &c. publiſhed at Nuremberg.

QUA-

Q.

QUADRATA.

Flouriſhed,

HE is mentioned as an engraver on wood by Papillon, who informs us, that he had ſeen ſome of his works; which however he has not ſpecified. He calls him *Quadrata de Perone.*

PETER QUAST.

Flouriſhed, 1638.

He was a Flemiſh painter, and engraved from his own compoſitions a ſet of *beggars*, and other *groteſque* ſubjects, which are executed in a bold, ſpirited, but incorrect ſtyle, bearing ſome reſemblance to that of Callot. We have alſo ſome few prints by him, from the deſigns of S. Savery, and other maſters. See the monograms adopted by Quaſt, compoſed of a P. and a Q. joined together, upon the plate at the end of the volume.

ISABELLA QUATREPOMME.

Flouriſhed, 1521.

This lady, who appears to have been a native of Rouen, engraved on wood. Papillon mentions by her the *frontiſpiece* to an old Calendar, with a figure of *Janus*, tolerably well executed. Her monogram, or rebus, is ſingular enough, being an apple with a figure of 4 upon it, to expreſs her name. See the plate at the end of the volume.

CRISPIN VANDEN QUEBORN, or QUEBOOREN.

Flouriſhed, 1630.

He is ſaid to have been a native of Flanders. He confined himſelf principally to the engraving of portraits; and worked with the graver only, in a ſtiff, unpleaſing ſtyle. Some of his prints however are not deſtitute of merit. I ſhall mention only the following: The portrait of *William I. Prince of Orange*, after Cornelius Viſſcher the painter. This has been falſely attributed to Cornelius Viſſcher the engraver, and added to his works. The portrait *of Juliana Princeſs of Heſſe.* Alſo part of the plates for *Thibault's Academie de L'eſpee*, printed at Antwerp, 1628.

ERASMUS QUELLINUS.

Born, 1607. Died, 1678.

He was a native of Antwerp; and, manifeſting early in life a genius for the arts, was placed in the ſchool of Rubens. He ſucceeded in hiſtorical

painting, and in landſcapes, the latter eſpecially are excuted in a very maſterly ſtyle. We have ſeveral etchings by him, among which are ſome few *portraits*, and a ſmall plate, length-ways, repreſenting *Sampſon killing the lion*, from Rubens.

HUBERT QUELLINUS.

Flouriſhed, 1655.

He was of the ſame family with the preceding artiſt, and brother to Artus Quellinus, the ſculptor. He etched in a very peculiar ſtyle, bearing ſome reſemblance to that of Soutman, and finiſhed his plates very neatly with the graver. We have by him a ſet of *ſtatues*, which Artus Quellinus cut in marble, for the Stadthouſe at Amſterdam. They are in folio, and marked with the initials of both the artiſts' names in this manner: A. Q. H. Q.

ANTHONY QUILLART.

Flouriſhed, 1730.

He was a native of France, and a painter. He died at Liſbon, according to Baſan, in the flower of his age. He engraved, from his own deſigns, the pompous funeral of *Don Nuno Olivares Percira*, and all the other plates belonging to the deſcription of it, publiſhed at Liſbon, 1730.

QUINTILIEN.

Flouriſhed,

He engraved, ſays Florent le Comte, certain plates after Callot, in a very maſterly ſtyle; to which however he did not chuſe to affix his name.

WILLIAM DE LA QUEWELLERIE.

Flouriſhed, 1680.

He was probably a goldſmith. We have by him a ſet of very ſmall engravings, repreſenting *ornamental croſſes*, and other deſigns for jewellery, neatly engraved with black back-grounds. His name is written at length upon the frontiſpiece, in this manner: *Guilhelmus de la Quewellerie fecit, An. Dni.* 1680. On the other plates he has fixed the initials only thus, G. D. L. Q.

HAR. HIND QUITER.

Flouriſhed,

He was probably a Dutchman; but he engraved in mezzotinto ſeveral Engliſh portraits; ſome of which he profeſſes to have drawn from the life. They are however very badly executed. I ſhall mention only *Sir Leoline Jenkins*, from his own drawing; and *Queen Catherine*, from Lely.

R.

JOHN RABEL.

Flouriſhed, 1588.

He was a native of Paris, and is ſpoken of as a painter. His works however do not appear to have been held in any great eſtimation. According to profeſſor Chriſt, he publiſhed many of his deſigns, engraved on wood; but the ſubjects are not ſpecified; neither are we informed, whether they were engraved by himſelf. I have ſeen an indifferent copy on copper of the martyrdom of St. Laurence, from the engraving made by Marc Antonio after Baccio Bandinelli. It is not ſo large as the original; and this inſcription is upon a ſtone at the bottom: *Jo. Rabell Bellonacus lute Pariſii.* Thomas de Leu and Charles de Mallery engraved from the deſigns of this artiſt.

DANIEL RABEL.

Flouriſhed,

He was the ſon of John Rabel mentioned in the preceding article, from whom apparently he learned the principles of painting and engraving. His beſt productions were landſcapes; many of which were engraved by the contemporary artiſts. We have alſo a conſiderable number of etchings, in a ſtyle bearing ſome reſemblance to that of Iſrael Sylveſtre, by his own hand. They conſiſt chiefly of landſcapes, into which he often introduced ſmall figures with great ſucceſs.

ABRAHAM RADEMAKER.

Born, 1675. Died, 1735.

He was a native of Amſterdam, and an excellent painter of landſcapes and views in Holland. It is remarked of him, that he arrived at great perfection in the art of painting, without the aſſiſtance of a maſter. He alſo painted in water colours, and made drawings in Indian ink, with the greateſt ſucceſs. His works are held in very high eſtimation.

We have a ſet of ſmall *etchings of views in Holland and the Netherlands*, executed in a very maſterly ſtyle, by this great artiſt, which, when complete, form two ſmall quarto volumes. They were publiſhed at Amſterdam, A. D. 1731.

BERNARDINO RADI.

Flouriſhed, 1618.

The name of an engraver, affixed to a ſet of *architectal ornaments, monuments*, &c. publiſhed at Rome 1618. The title runs thus: *Varie inventioni*

ventioni per depoſiti di Bernardino Radi Cortoneſe. They conſiſt of ſlight, haſty etchings.

RADIGUES.

Flouriſhed, 1760.

A modern French engraver, who, according to Baſan, came into England; from whence he went to Holland, and, laſtly, to Ruſſia, where he reſided at the time that author wrote his Dictionary of Engravers. We have, among other prints by him, a middling-ſized plate length-ways, repreſenting *Angelica* and *Medora*, after Aleſſandro Fiarini, for the collection of prints engraved from the pictures in the Dreſden Gallery.

P. RAEFUS, or RAEFE.

Flouriſhed, 1575.

An ancient engraver on wood, who, according to Papillon, was a native of Paris, and executed the greateſt part of the cuts for a Coſmographical Work in folio by Andre Thevet. He is ſpoken of as a man of ability; and the extreme neatneſs of his engravings is highly commended. He ſeldom ſigned his name at length, but uſually ſubſtituted the initials in this manner, P. R.

FRANCIS RAGOT.

Flouriſhed,

This artiſt was a native of France. His chief excellence lay in copying the engravings of Scheltius a Bolſwert, Paul Pontius, and other maſters, who worked for Rubens and Vandyck; which he did with ſuch accuracy, that his prints are frequently paſſed upon the unwary collectors for the originals, eſpecially when he could procure the counter-proofs of the original prints. I have already ſpoken of this artiſt under the article Scheltius a Bolſwert, to which the reader is referred. He engraved about forty of theſe copies. We have alſo ſome few *portraits* by him.

FRANCESO MARIA RAIBOLINI, called FRANCESO FRANCIA.

Born, 1450. Died, 1518.

A celebrated painter of Bologna, from whoſe deſigns Marc Antonio engraved a conſiderable number of plates. It is ſaid, that hearing of the great reputation, which Raphael had acquired at Rome, he was very deſirous of ſeeing ſome of his works; and his curioſity was gratified in the following manner: Raphael, being employed to paint a picture of *St. Cecilia*, for the church of St. Giovanni in Monte at Bologna; when he had finiſhed it, he ſent it to Raibolini, with a complimentary letter, intreating him to overlook the fixing of it in its proper place. Pleaſed with this commiſſion, he opened the caſe, and ſurveyed the painting, but with the utmoſt aſtoniſhment; and being convinced of the ſuperiority of the genius of

of Raphael, when compared to his own, he pined away with grief, and died ſoon after. However he faithfully executed the charge impoſed upon him, by carefully ſuperintending the putting up of the picture. It is ſaid by ſome authors, that Raibolini himſelf engraved, and uſed a monogram much reſembling that of Marc Antonio; but this is certainly a miſtake. Thoſe prints are, with the greateſt juſtice, attributed to Marc Antonio, who might probably be aſſiſted by Raibolini, as he moſt aſſuredly, in the early part of his life, worked from the deſigns of that maſter.

MARC ANTONIO RAIMONDI.

Born, 1487. Died,

The family name of this juſtly celebrated artiſt was Raimondi; but he is more generally known by his baptiſmal names, Marc Antonio, only. Very few of the circumſtances of his life have reached our time; and thoſe are related by Vaſari, who, however, has omitted to record either the year of his birth or of his deceaſe. He was born at Bologna, and, according to the moſt probable conjecture, about the year 1487, or 1488.

His firſt maſter was Franceſo Francia, or Raibolini, mentioned in the preceding article, from whom he learned the principles of drawing; and he ſucceeded ſo happily under his tuition, that the cognomen of *Francia* was added to his own name. It does not appear from whom he learned the art of engraving; but it was probably from ſome goldſmith in Bologna; becauſe his firſt eſſays with the graver were to embelliſh the ſilver ornaments, worn at that time on the girdles, and other parts of the dreſs.

Among his firſt engravings on copper are placed the *four heroes*, and *Pyramus and Thiſbe*, dated 1502. Theſe, as well as ſeveral of his early works from the deſigns of Francia, were probably executed before his departure from Bologna.

Being deſirous of improving himſelf by travelling, he went to Venice, where he firſt met with the works of the German engravers, particularly a ſet of wood cuts by Albert Durer, repreſenting the *life and paſſion of our Saviour*. Theſe pleaſed him ſo much, that he purchaſed them, though they coſt him nearly all the money he had brought with him; and he copied them with great exactneſs on copper. The deception, it ſeems, anſwered well to Marc Antonio; for, we are told by Vaſari, that they were frequently ſold for the originals. This circumſtance, according to the ſame author, coming at laſt to the ears of Albert Durer, he complained to the ſenate of Venice of the injury which he had ſuſtained; but all the redreſs he could obtain was, that Marc Antonio ſhould not, for the future, add the cypher or monogram of Albert Durer to any of the copies he might make from his engravings.

This ſtory, if true, is not without its difficulties; and one of the moſt ſtriking is, that the copies, which Marc Antonio made from the *life and paſſion of Chriſt*, by Albert Durer, have not the mark of that artiſt at all upon them, but the cypher of Marc Antonio only. Vaſari indeed might have miſtaken

the life of Chriſt, for *the life of the Virgin*, by Albert Durer; becauſe Marc Antonio copied them both with equal preciſion. The latter are much larger than the former, and have the monogram of Albert Durer repreſented in the ſame manner as upon the originals; and to theſe Marc Antonio has not put his own cypher, except upon the laſt plate; but even that has the monogram of Albert Durer alſo. Of courſe, theſe prints will much better agree with the ſtory above related, than thoſe mentioned by Vaſari.

When Marc Antonio quitted Venice, he went to Rome, where his merit ſoon recommended him to the notice of Raphael, who not only employed him to engrave a conſiderable number of his deſigns, but aſſiſted him in tracing and correcting the outlines upon the plates. The firſt plate he engraved from a drawing of Raphael's was *Lucretia ſtabbing herſelf*, in which he ſeems to have exerted all his abilities to make it neat and delicate. Soon afterwards he executed the plate of *the judgment of Paris*, which, though not ſo neat as the former, has more freedom and ſpirit. Raphael himſelf was ſo perfectly well pleaſed with the works of this admirable engraver, that he ſent many ſpecimens of them, as a complimentary preſent, to Albert Durer, which he thought well worthy of his acceptance.

The great reputation, which Marc Antonio acquired, under the patronage of Raphael, brought many young Italian artiſts to Rome, in order to ſtudy under him; and among them were the following: Agoſtino de Muſis, Marc de Ravenna, Giulio Bonaſoni, Niccolo Beatrici, and Enea Vico; who all of them became his pupils, and as his name began to be known abroad, Bartolemeo Beham, George Penz, and James Binck, with others, natives of Germany, came into Italy, and frequented his ſchool.

After the death of Raphael, Marc Antonio was employed by Julio Romano, who, during the life of Raphael, would not ſolicit him to engrave from his deſigns, leſt he ſhould have offended his maſter, for whom he had the moſt profound reſpect. And it was by engraving the beaſtly deſigns of Julio Romano, for which the poet Aretin compoſed verſes equally lewd and libidinous, that Marc Antonio ſo highly offended Pope Clement VII. that he was caſt into priſon; from whence he was releaſed with great difficulty, at the interceſſion of Cardinal Julius de Medicis, and Baccio Bandinelli the ſculptor, who was at that time employed by the Pope.

After his releaſe from priſon, Marc Antonio, to manifeſt his gratitude to Bandinelli, engraved, from a picture of his, that admirable print, repreſenting *the martyrdom of St. Laurence*; and ſucceeded ſo happily, correcting carefully ſeveral faults, which were in the picture, that the Pope, who was a great lover of the arts, upon ſeeing an impreſſion from the plate, pardoned his offence entirely, and took him under his protection. We now ſee our artiſt in the zenith of his good fortune; but his decline was ſtill more ſudden than his advancement; for the city of Rome being taken, by aſſault, by the Spaniards, A. D. 1527, Marc Antonio loſt in the pillage all the wealth he had accumulated. He retired afterwards to Bologna, where perhaps he died; but of this there is no certain account. The laſt dated print we have by him is, *the battle of the Lapithæ*, engraved 1539, after which

which time we hear no more of him, or of his works. Malvaſia indeed affirms, that he was aſſaſſinated by a nobleman of Rome, becauſe he had, contrary to his engagement, engraved a ſecond plate of *the murder of the Innocents*, after a deſign of Raphael. This deſign was certainly twice engraved by Marc Antonio, with very ſmall variations, as will be mentioned below. Baldinucci, following Malvaſia, mentions this ſtory, and adds, that Marc Antonio was married; and that his wife was alſo an engraver. But the total ſilence of Vaſari, upon a circumſtance of ſuch an extraordinary nature, renders it, at leaſt, exceedingly doubtful.

I have already ſpoken of the merit of this excellent artiſt, in the eſſay at the beginning of this volume. I ſhall only add here, that I conſider him as one of the moſt extraordinary engravers that ever lived. The purity of his outlines, the correctneſs with which the extremities of his figures are marked, and the beauty and character which appear in the heads, prove him to have been a man of great taſte and ſolid judgment, as well as a perfect maſter of drawing. Theſe beauties, without doubt, appear moſt ſtriking in his works from Raphael; which obſervation ſeems greatly to confirm the common report of his being much aſſiſted by that great maſter.

The works of Marc Antonio are exceedingly numerous; and almoſt every one of them have their peculiar merit; it would therefore be impoſſible to ſucceed in an attempt to ſelect a ſhort liſt of his beſt prints: for this reaſon, I ſhall only take notice of a few, divided into four claſſes, which may properly be attended to in the arrangement of his works. The difference, however, will not be eaſily ſeen, but upon the examination of good impreſſions; for his neateſt plates, when retouched, appear to be coarſe, hard, and diſagreeable.

Claſs the firſt: his copies from the engravings by other maſters, namely,

The life and paſſion of Chriſt, conſiſting of thirty-ſix ſmall upright plates, from Albert Durer, but without the monogram of that maſter.

The life of the Virgin Mary, conſiſting of ſeventeen upright plates in folio, from Albert Durer, with his monogram; and on the laſt plate Marc Antonio has added his own cypher.

Claſs the ſecond: his early engravings, as well from Francia, as from other maſters. Among them are,

St. George and the dragon; a middling-ſized plate, length-ways, marked at the bottom in rude letters, MAR. ANT. the N and T being joined together. This is the only print, that has his name ſo nearly at length, and is thought to be engraved from his own deſign.

The four heroes; four ſmall upright plates, repreſenting *Curtius*, *Horatius*, *Scipio Africanus*, and *Titus Veſpaſian*, ſuppoſed to be his firſt attempts with the graver on copper.

Pyramus and Thiſbe; a middling-ſized plate, nearly ſquare, dated 1502, from Franceſo Francia.

Apollo leaning upon the ſhepherd Hyacinthus, accompanied by a little Cupid; a middling-ſized upright plate, with the date 1506; to which is added *Ae*

19, from whence it is reaſonably conjectured, that he was 19 years of age, when he engraved this plate.

Claſs the third: his neateſt engravings, whether from Raphael, or other maſters; among theſe may be placed,

Adam receiving the forbidden fruit from Eve, after a deſign by Raphael. This plate is copied, and placed at the title of the preſent volume.

God appearing to Noah; a middling-ſized upright plate, from the ſame painter.

The ſlaughter of the Innocents; a large plate, length-ways, from the ſame. This ſubject was engraved a ſecond time by Marc Antonio; and above the trees, towards the right-hand-ſide of the print, he has added in the ſecond plate, a ſmall pointed tree, ſomewhat reſembling a yew tree, called in Italian *la felcetta*, and in French *la fougere*, or *le chicot*. The laſt, I think, is not only the ſcarceſt, but the beſt of the two prints.

The body of Chriſt, repreſented as lying upon a part of the tomb, with the Virgin ſtanding by him exceedingly ſorrowful; a middling-ſized upright plate, from the ſame. This ſubject was engraved by Marc Antonio a ſecond time, with ſeveral variations; but the moſt ſtriking is the face of the Virgin, who is repreſented much younger than in the former; and her right arm is not covered with drapery: it is therefore diſtinguiſhed by the appellation of *the Virgin with the naked arm*.

The martyrdom of St. Laurence; a large plate, length-ways, from Baccio Bandinelli.

St. Cecilia; a ſmall folio upright plate, from a deſign by Raphael, very different from the picture painted by that artiſt, which is at Bologna.

Neptune riſing from the ſea to calm the tempeſt, in which Æneas and his companions were ſhipwrecked. It is ſurrounded by a ſpecies of border, in which are nine compartments, containing as many little ſubjects, taken from the Æneid of Virgil, from the ſame artiſt.

The judgment of Paris; a large plate, length-ways, from the ſame painter.

Lucretia ſtanding, and holding the poniard in her right hand; a ſmall folio plate, from the ſame.

The fourth claſs: thoſe which he has executed in a bolder and ſlighter ſtyle.

Joſeph eſcaping from Potiphar's wife; a middling-ſized plate, length-ways, from Raphael.

The Virgin ſeated with Elizabeth and St. John, to whom the infant Chriſt is giving the benediction. A large palm tree appears in the back-ground; whence this print is diſtinguiſhed by the appellation of *the Virgin of the Palm*; a ſmall upright plate, from the ſame.

Chriſt ſeated at the entry of the temple, with the Virgin Mary and Mary Magdalen approaching him by a flight of ſteps; the ſame, from the ſame. This print is commonly known by the appellation of *the ſteps*.

A holy family. The Virgin is repreſented *ſitting, holding the infant Chriſt upon her lap, with St. John before him, Joſeph appears behind, ſeated upon the ſaddle of his aſs*; a large upright plate, from the ſame. This print

is moſt commonly known by the appellation of *the Virgin with the long thigh.*

St. Paul preaching at Athens, a middling-ſized plate, length-ways, from the ſame. This is the deſign firſt made for the cartoon repreſenting the ſame ſubject.

Mount Parnaſſus; a large plate, length-ways, from the ſame, &c.

There are alſo ſeveral very excellent *portraits* by this artiſt; and, among them, that of *Aretin the poet:* a very beautiful performance. See all the marks and monograms, uſed by Marc Antonio, on the plate at the end of the volume. But a conſiderable number of his engravings are without any mark or cypher.

It is to be remarked, that after the plates of Marc Antonio were taken from the ſtock of Tomaſo Barlacchi, they came into the hands of Antonio Salamanca, and from him to Antonio Lafreri; from thence to Nicholas Van Aelſt; and, laſtly, they became the property of Roſſi, or de Rubeis; at which time they were almoſt totally worn up. Thoſe impreſſions from the plates of Marc Antonio are conſtantly the beſt, which have not the name of any publiſher upon them. Baron Heineken, in his *Dictionnaire des Artiſtes dont nous avons des Eſtampes*, printed at Lipſig, A. D. 1778, has made a complete liſt of this artiſt's works, with a particular deſcription of each print. It is drawn up in a very accurate and ſkilful manner; and to it the reader is referred for full information upon this ſubject.

JOHN DE RAM.

Flouriſhed,

The name of a modern engraver on copper, mentioned by profeſſor Chriſt; but his works are not ſpecified. He uſed the initials I. R.

CLAUD RANDON.

Flouriſhed, 1710.

By this engraver, who reſided at Rome, we have ſeveral of the plates of antique and modern ſtatues for the collection in folio, publiſhed by Roſſi, with ſeveral other ſubjects, from Paſſebon and other maſters.

DONATI RASGIOTTI.

Flouriſhed,

By this artiſt, ſays Florent le Comte, we have ſome engravings, particularly an *alphabet* repreſented by figures.

RAS PENTINO.

Flouriſhed,

A name affixed to a *portrait of Mary de Medicis.*

AARON RATHBURNE.

Flouriſhed, 1610.

He was probably a native of England. He engraved, conjointly with Roger Bruges, *a map of London and Weſtminſter*, for which they obtained a patent, A. D. 1611.

SIMON FRANCOIS RAVENET.

Born, 1706. Died, 1774

This ingenious artiſt was a native of France, where he learned the principles of drawing and engraving. He came into England about the year 1750, and ſettled in London. In the latter part of his life he reſided at Mother Red Cap's, near Kentiſh Town, where he died. He was a man of a very amiable diſpoſition, and greatly reſpected by all that knew him. His widow is ſtill living, by whom he had a ſon and a daughter. The latter is married to Mr. Picot, a native of France, and an engraver, ſettled at London.

Mr. Ravenet is juſtly conſidered as a very excellent artiſt. He gave great colour and brilliancy to his engravings, and finiſhed them with much preciſion. He drew correctly; but in a mannered ſtyle; and the outlines of his figures are ſometimes rather too ſharply marked, which hurts the harmony of the effect. The following may be reckoned among his beſt prints:

The Prodigal Son; a large upright plate, from Salvator Roſa.

Lucretia deploring her misfortunes before her relations; a middling-ſized upright plate, from A. Caſali.

The manifeſtation of the innocence of the Princeſs Gunhilda; its companion, from the ſame.

The death of Seneca; a large plate, length-ways, from Luca Giordano.

The Arcadian ſhepherds; a middling-ſized upright plate, from N. Pouſſin.

The portrait of Lord Camden; a whole length, from Sir Joſhua Reynolds; and a variety of other plates from different maſters, many *portraits*, and a very conſiderable quantity of *vignettes*, and other book-plates, from Hayman, &c.

SIMON RAVENET.

Flouriſhed, 1760.

He was the ſon of Simon Francois Ravenet, mentioned in the preceding article, and was inſtructed by his father in the art of engraving, at the time he reſided in England. When he had made ſufficient progreſs to ſupport himſelf, he viſited France, and there he ſtudied drawing under Boucher: after which he went to Parma, where, it appears, he was ſettled, at the time Baſan wrote his Dictionary of Engravers, and was lately married. Among other prints by him, is the following: *Jupiter and Antiope*, a middling-ſized plate, length-ways, from a picture by Rubens, in the collection of the Marquis Felino.

MARCO

MARCO DA RAVENNA, or RAVIGNANO.

Flouriſhed, 1530.

The great applauſe, which Marc Antonio Raimondi acquired at Rome, by his engravings from Raphael, drew many young artiſts thither, in order to ſtudy under him; and among them was Marco da Ravenna, who became his ſcholar, and worked conjointly with Agoſtino de Muſis. Ravenna imitated the bold ſtyle of engraving, adopted by his maſter, with great accuracy; but when he attempted to follow him in his neateſt manner, he was not equally ſucceſsful. He handled the graver with more freedom than his fellow ſcholar de Muſis, who, however, ſurpaſſed him in neatneſs and preciſion.

Ravenna drew well, as his beſt prints ſufficiently teſtify; though not with that purity of outline, which diſtinguiſhes the works of his maſter; neither are the extremities of his figures marked with equal correctneſs or judgment. His works, however, are juſtly held in high eſtimation by the curious.

The uſual mark adopted by this artiſt is a cypher, compoſed of an R and an S joined together, which has been the occaſion of ſeveral miſtakes, not only with reſpect to his works, but with reſpect to himſelf; and has led ſeveral authors to ſuppoſe, that there were two Ravennas, the one named Marco, and the other Silveſtro; and they have been confirmed in this opinion by the declaration of Vaſari, who tells us, that Marco da Ravignano, for ſo he writes the name, marked his plates with an M and an R, which in ſome few inſtances he certainly did. Thoſe, who do not ſuppoſe there were two Ravennas, have imagined that theſe two letters were deſigned for *Raphael Sancio*, and placed upon the plate to denote, that it was taken from a deſign by that maſter. This opinion, however, is eaſily confuted; for the ſame mark is found on *the ſlaughter of the Innocents*, after Baccio Bandinelli, and of courſe cannot, by any means, refer to Raphael. It certainly ſhould be read *Ravenna* or *Ravignano ſculpſit*. He ſometimes marked his engravings with a ſingle R. without the S. and, at other times, with an M. and R. joined together. See the plate of monograms at the end of the volume. The following prints are all I ſhall mention by this maſter.

The murder of the Innocents; a large plate, length-ways, from Baccio Bandinelli, marked with the cypher of the R. and S. joined together.

The Virgin Mary holding the child Jeſus ſeated upon a pedeſtal, with Joſeph at the right-hand, and a biſhop at the left; ſaid to be after Polydoro, marked in the ſame manner.

Venus upon the water ſeated in a ſhell; a middling-ſized upright plate, from Raphael, marked in the ſame manner.

Venus ſeated beneath a tree, taking a thorn from her foot; called *the Venus with the rabbit*, becauſe a rabbit is repreſented at the bottom of the print; a middling-ſized upright plate, from Raphael. M. Antonio alſo engraved this ſubject.

A battle, in which is ſeen a man on foot throwing a ſtone, and a horſeman riding

riding away; a very large plate, length-ways, from Julio Romano, marked as above.

The laſt ſupper; a middling-ſized plate, length-ways, from Raphael. The ſame deſign that was engraved by M. Antonio, marked with an R. only. Agoſtino de Muſis is ſaid by Vaſari to have aſſiſted him in this engraving.

An emblematical print, in which a figure of Death is repreſented holding a book, ſurrounded by many emaciated figures, called *the memorial*, or *remembrance of death*; from Baccio Bandinelli. This differs ſomething from the print of the ſame ſubject, engraved by Agoſtino de Muſis.

A Bacchanalian ſubject, repreſented by Children; from Julio Romano, marked with an M. and an R. joined together.

The Laocoon; a very large upright plate, taken from the antique ſtatue. To this he has affixed his name nearly at length, in this manner, MRCVS RAVENAS.

J. RAWLINS.

Flouriſhed, 1760.

A modern artiſt, by whom we have ſeveral *portraits*, and *frontiſpieces* for books.

JOHN RAYMOND.

Flouriſhed, 1725.

This artiſt was a native of France, and reſided at Paris. He worked entirely with the graver; and his prints prove him to have had a great command of that inſtrument. He drew the human figure with a tolerable degree of correctneſs; but his outlines are rather ſtiff and mannered. The following are by him:

The fall of the manna in the wilderneſs; a large plate, length-ways, from Romanelli, for the collection called the Crozat cabinet.

A holy family; a circular plate, from Raphael, for the ſame collection.

Chriſt at the tomb; a middling-ſized upright plate, from Taddeo Zuccheri, for the ſame.

VALERIEN REGNARD, or REGNART.

Flouriſhed, 1630.

This artiſt, who was probably a Frenchman, reſided chiefly at Rome, where he engraved, among other things, ſeveral of the plates for the collection of prints, taken from the ſtatues, buſts, &c. in the Juſtinian gallery. He worked alſo from J. Ant. Lelli, Ant. Pomerance, &c. but his engravings need not be ſpecified. See a mark, which he ſometimes uſed, when he omitted to ſign his name, copied upon the plate at the end of the volume.

NICHO-

NICHOLAS REGNESSON.

Flouriſhed, 1650.

This artiſt was a native of France, and brother-in-law to the celebrated Nanteuil; and from him he probably learned the art of engraving, for he imitated his manner, and ſometimes with tolerable ſucceſs. We have a conſiderable number of portraits by Regneſſon; ſome of which are juſtly eſteemed. He alſo engraved *the deſcent of the Holy Ghoſt*, a middling-ſized plate, length-ways, from a picture by J. Blanchard, preſerved in the cathedral of Notre Dame at Paris. Several of the portraits by this maſter are from drawings made by himſelf from the life. He alſo invented many frontiſpieces and book-plates, ſome of which he engraved in the ſtyle of Mellan.

WELSER RHELINGER.

Flouriſhed,

He engraved on wood, according to Papillon, a hundred and twenty prints for a German book, entitled, *Patricium Stirpium Auguſtanarum Vindelicum, & earundem ſodalitatis inſignia.*

The principal figures are all of them repreſented on horſeback, completely armed with the arms belonging to their reſpective families, upon their ſhields.

WENDEL REICH.

Flouriſhed, 1515.

An ancient engraver on wood, who reſided at Lyons, where, according to profeſſor Chriſt, many of his works were publiſhed, marked with a W. and an R. joined together, in the manner repreſented upon the plate at the end of the volume.

J. C. REINSPERGER.

Flouriſhed, 1760.

This artiſt was a native of Germany. He is mentioned by Baſan as a painter; and perhaps he drew many of the portraits, which he engraved from the life. Some of them are as large as nature, executed in a very coarſe, heavy ſtyle, particularly that of *Elizabeth Chriſtian*, the Empreſs Dowager. He alſo engraved the portrait of the late *Emperor of Germany*, and that of the *Grand Duke of Tuſcany*; middling-ſized upright plates.

E. REITZ.

Flouriſhed, 1700.

A Swediſh artiſt, who engraved ſeveral of the plates of *coins* and *architectal views*, &c. for a work in folio, entitled, *Suecia Antiqua et Hodierna*, conſiſting of ſeveral volumes.

MATTHEW

MATTHEW REM.

Flouriſhed, 1635.

This artiſt is ſaid by profeſſor Chriſt to have executed the plates for the *Architecture de Furtenbach*. His engravings are frequently ſigned with the initials M. R. only.

REMBRANDT. See GERRETSZ.

REMOLDUS. See EYNHOUEDTS.

CHARLES REMSHARD.

Flouriſhed, 1700.

An engraver, who, according to profeſſor Chriſt, reſided at Augſbourg, at the time he publiſhed his Dictionary of Monograms. He marked his plates with the initials C. R. I am not acquainted with his works.

J. RENANTO.

Flouriſhed,

The name of an obſcure engraver on wood, affixed to a large upright print, repreſenting *the wiſe men's offering*; very indifferently executed, and probably from his own deſign.

J. RENARD.

Flouriſhed, 1710.

He engraved ſeveral of the plates for the large folio collection of *views of the palace and park at Verſailles*.

JOHN RENAUD.

Flouriſhed,

Is cited by Florent le Comte, as an engraver. He was probably the ſame with *Renard*, mentioned in the preceding article.

RENATUS. See BOIVIN.

GUIDO RENI.

Born, 1574. Died, 1642.

This celebrated artiſt was a native of Bologna, and a ſtudent in the ſchool of the Carracci. His great talents in hiſtorical painting are too generally known, to need any repetition in this work, where he claims a place as an engraver. He ſeems to have been fond of amuſing himſelf with the point; for we have a conſiderable number of prints by his hand. They are etched with

with great freedom, in a bold, maſterly ſtyle. The heads of the figures are beautiful and expreſſive; and the other extremities drawn with all that taſte and judgment, which might be expected from the hand of ſo excellent an artiſt: And though they are very ſlightly executed, yet the beauties, abounding in them, have ſtamped a value upon them, which they juſtly deſerve. Simon Cantarini, called il Peſareſe, copied the ſtyle of etching, adopted by Guido, with ſuch preciſion, as ſometimes to deceive the eye of the connoiſſeur; but, in general, the extremities of the figures, in the plates of Cantarini, are not marked with that admirable taſte, ſo diſcernible in the works of Guido.

Guido often marked his plates with the initials of his name only; at other times with the initials G. and R. joined together cypher-wiſe, in the manner expreſſed upon the plate at the end of the volume. The following etchings are by this artiſt:

A holy family, in which the Virgin Mary is repreſented ſeated, and her face turned towards the infant Chriſt; a ſmall upright plate, from his own compoſition. This deſign he engraved again, with ſome variation.

The entombing of Chriſt; a middling-ſized upright plate, from Parmigiano.

The Virgin ſeated in the clouds, with St. George, St. Francis, St. Laurence, and others, repreſented as adoring her; a large upright plate, from his own compoſition.

St. Jerom praying in his cave, with a book before him; a ſmall upright plate, from the ſame.

The charity of St. Roch; a large plate, length-ways, dated 1610, from Annibale Carracci, intended as a companion for the *good Samaritan*, engraved by Franceſco Bricci, from the ſame maſter.

Many *madonnas* and *holy families*, with a variety of other ſubjects, chiefly from his own compoſitions.

B. RENTER.

Flouriſhed, 1612.

To a very ſpirited and correct etching, in which the extremities are marked in a maſterly ſtyle, I found this inſcription, *Bartt Renter pictor figur. Manachii*, 1612. It is a ſmall plate, length-ways, repreſenting *Chriſt ſhown to the Jews by Pilate*; half figures.

C. REVERDINUS.

Flouriſhed, 1570.

This artiſt was probably a diſciple of Æneas Vico; for he imitated his ſtyle of engraving with great exactneſs. His prints, however, have little, except their neatneſs, to recommend them, being very indifferently drawn, and without effect. If the dates upon the two prints, mentioned below, be genuine, they will prove, that he worked with the graver a very conſiderable time; and we may be ſurprized, that his engravings are not more common.

Florent le Comte informs us, that he performed ſeveral obſcene ſubjects,

which have probably been deſtroyed. I ſhall mention only the following prints by him, apparently from his own deſigns.

Moſes ſtriking the Rock; a ſmall plate, length-ways.

The wiſe men's offering; a middling-ſized circular engraving.

A ſmall frieze; length-ways, repreſenting a *bacchanal*, marked with his name at length, and dated 1564.

Venus coming to Vulcan for the armour of Æneas; a ſmall plate, length-ways, marked in the ſame manner, and dated 1602.

See the marks of a C. and an R. and of a C. an E. and an R. on the plate of monograms at the end of the volume.

F. A. REUTER.

Flouriſhed, 1550.

An ancient engraver, mentioned by profeſſor Chriſt, who marked his prints with a cypher, compoſed of an F. an A. and an R. See the plate at the end of the volume.

NICHOLAS REYNOLD.

Flouriſhed, 1580.

He was a native of London, and an engraver of maps. He aſſiſted Saxton, who had undertaken to publiſh a complete ſet of maps of the counties of England.

The *map of Hertfordſhire*, in particular, is engraved by Reynold.

GUISEPPE RIBERA, called SPAGNOLETTO.

Born, 1589. Died, 1656.

This celebrated painter was a native of Spain, born at Xativa. He reſided a conſiderable time in Italy, and ſtudied aſſidiouſly from the works of Correggio; but he afterwards adopted the ſtyle of Michael Angelo Caravaggio, with the greateſt ſucceſs. He excelled in hiſtorical ſubjects, and ſuch eſpecially as excite horror. His portraits are alſo held in very high eſtimation. He died at Naples, A. D. 1656, aged 67.

This great artiſt ſometimes amuſed himſelf with the point. His etchings are executed in a bold, free ſtyle; the lights are kept broad and clear, which gives them a powerful and pleaſing effect. He drew very correctly; and the extremities of his figures are marked in a maſterly manner. The characters of the heads are admirably expreſſed; eſpecially thoſe of old men, which he was fond of introducing into his compoſitions. The following, among others, are by him:

A dead Chriſt lying upon a linen cloth; a middling-ſized plate, length-ways, from a compoſition of his own.

The martyrdom of St. Bartholomew; a middling-ſized upright plate, the ſame.

St.

St. Jerom; a ſmall upright plate, with an angel blowing a trumpet. This ſubject was repeated without the angel.

St. Jerom ſeated reading, with a ſkull upon the ground; a ſmall upright plate.

Bacchus made drunk by Satyrs; a middling-ſized plate, length-ways, dated 1628.

Several ſmall plates, length-ways, for a drawing-book.

The portrait of *Don John of Auſtria on horſeback*; a middling-ſized upright plate.

See the ſeveral marks, adopted by this maſter, copied on the plate at the end of the volume.

GIOVANNI BATISTA RICCI.

Born, 1543. Died, 1618.

This artiſt was a native of Novara, and died at Rome. He is ſpoken of in the Abecedario as a painter, and as an engraver. I am not acquainted with his works.

MARCO RICCI.

Born, 1680. Died, 1730.

He was born at Belluno, near the Marquiſate of Frevigiano, and became the diſciple of his uncle Sebaſtian Ricci. He excelled in painting land-ſcapes, and perſpective architecture. We have alſo ſeveral hiſtorical ſubjects by him. He came into England, where he reſided ſome time, and painted many pictures, which are held in high eſtimation. He returned into Italy, and died at Venice, in the fiftieth year of his age.

He amuſed himſelf with the point; and we have by him a ſet of *land-ſcapes*, from his own compoſitions.

JOHN RICH.

Flouriſhed, 1679.

He was probably an Engliſhman. By him we have a large whole ſheet map of *the great roads of England, with a border of foliage*, executed entirely with the graver.

JONATHAN RICHARDSON.

Born, 1665. Died, 1745.

This artiſt was a native of England, and a portrait painter of ſome degree of eminence. He amuſed himſelf with the point; and we have ſeveral ſlight etchings by him; among which are his *own portrait*; and the portrait of *Pope* the poet, of which he made two plates, one of them a *profile*; that of *Milton*, and that of *Richard Mead*, M. D.

A. RICHER.

Flouriſhed,

He was a painter, the ſcholar of Lanfranco, and is ſaid to have etched ſeveral plates from the deſigns of his maſter.

P. RICHER. This artiſt, according to Florent le Comte, engraved, conjointly with Chauveau, eleven plates of *philoſophical tables* by Louis Leſclaches.

L. RICHER. This artiſt is mentioned by profeſſor Chriſt as an engraver, reſiding in England about the commencement of the preſent century. His plates, according to that author, are marked L. P. F.

RICKEMANS, or RICKMAN. See RYCKMANS.

JOHN ELIAS RIDENGER.

Flouriſhed, 1760.

This artiſt was a native of Germany, and reſided at Augſbourg, where he engraved a very conſiderable number of plates of *animals*, and *hunting ſubjects*. Theſe are exceedingly well executed, in a bold, free ſtyle, but not very highly finiſhed. Generally ſpeaking, the prints of Ridenger are wanting in effect, owing to the lights being too equally diffuſed. The greater part of this maſter's works are from his own compoſitions. We have alſo by him a middling-ſized plate, length-ways, repreſenting *a hunting of lions*, from Rubens.

PIETRO RIDOLFI.

Flouriſhed, 1710.

This artiſt was a native of Italy, and probably related to Claudio Ridolfi of Verona, an hiſtorical painter of ſome eminence. Judging from Ridolfi's ſtyle of engraving, I ſhould ſuſpect, that he ſtudied under Cornelius Bloemart; but he did not poſſeſs either taſte or abilities to be placed in a rank with that admirable maſter. I have ſeen two *frontiſpieces* by Ridolfi, from the deſigns of C. N. Lamparel: one of them is affixed to a volume in folio, containing half-ſheet views of *ancient and modern Rome*, publiſhed at Venice, A. D. 1716.

JOHN RIGAUD.

Flouriſhed, 1720.

This artiſt, a native of France, was probably a relation of Hyacinth Rigaud, a celebrated French portrait painter. John Rigaud was a landſcape painter; and, as far as one can judge from his prints, of conſiderable eminence. We have many landſcapes and views by him, etched with great ſpirit, and in a very maſterly ſtyle; and the figures, which he has occaſionally introduced, are exceedingly well executed. I ſhall ſpecify only two middling-ſized plates, length-ways, repreſenting *the plague at Marſeilles*, A. D. 1720, which I think are his maſter-pieces; and a ſet of *ſcripture ſubjects*, ſmall plates, length-ways.

J. RI-

J. RIGAULT.

Flouriſhed, 1740.

This artiſt, who was a native of France, engraved four *views of royal palaces in England*, and a conſiderable number of plates of the ſame kind, taken from the palaces and gardens of St. Clou and Fontainbleau, which were publiſhed, A. D. 1738. He was probably the ſame artiſt with Rigaud mentioned above.

GOTTHARD RINGEL.

Flouriſhed, 1720.

This artiſt, according to profeſſor Chriſt, was a native of Zuric, and an engraver on wood. He marked his prints with a G. and an R. joined together, in the manner expreſſed upon the plate of monograms, at the end of the volume.

PAUL RITTER.

Flouriſhed, 1700.

An indifferent engraver, who, profeſſor Chriſt informs us, marked his plates with the initials, P. R.

ANTONIO RIVALZ.

Born, 1667. Died, 1735.

This artiſt was the ſon of John Peter Rivalz, and a native of Toulouſe. He learned the firſt principles of drawing and painting from his father. His ſtudies were improved under the direction of Le Fage, and completed at Rome. His great excellence conſiſted in copying the works of the celebrated Italian maſters; and in ſome inſtances he ſucceeded ſo well, as to deceive ſeveral very able judges. He amuſed himſelf with the point; and we have the following ſpirited etchings by him:

The martyrdom of St. Symphorianus; a middling-ſized plate, nearly ſquare.

An allegorical ſubject, in memory of Nicholas Pouſſin.

Four ſmall plates of *allegorical ſubjects*, for a Treatiſe on Painting, publiſhed at Toulouſe.

BARTHOLOMEW RIVALZ.

Flouriſhed, 1750.

He was the nephew and the pupil of the preceding artiſt. By him we have ſeveral ſlight etchings; and, among others, the following:

The fall of the evil angels; a middling-ſized plate, from a compoſition of his uncle's.

The death of Mary Magdalen; a ſmall upright plate, from Benedetto Luti.

STEPHEN DE RIVIERE.

Flouriſhed,

He is mentioned by Florent le Comte, as an engraver on wood; but none of his works are ſpecified by that author.

WILLIAM ROBINS.

Flouriſhed, 1730.

He was an engraver in mezzotinto; and we have ſeveral portraits by him; among others, that of *William Warren, L. L. D.* from Heims.

NICHOLAS ROBERT.

Born, 1610. Died, 1684.

He was a native of Orleans, and an admirable painter in miniature of plants and birds. A great part of his works are preſerved in the royal library at Paris, and held in high eſtimation. We have alſo by him a collection of etchings, conſiſting of *flowers* and *birds*; to which are added the moſt curious *beaſts*, which were at that time to be ſeen in the King's Menagerie.

A. ROBERT.

Flouriſhed,

He was, according to Baſan, a pupil of Le Blond. We have ſeveral prints in colours by him, which poſſeſs a conſiderable ſhare of merit.

HUBERT ROBERT.

Flouriſhed, 1760.

He was a native of France, and Baſan ſpeaks of him as a painter, newly arrived at Paris from his ſtudies in Italy. He informs us, that we have ſeveral very ſpirited etchings by this artiſt.

R. ROBINSON.

Flouriſhed,

This name is affixed to ſeveral portraits in mezzotinto. I ſhall mention the following:

Charles the Firſt, from Vandyck. *Charles the Second*, and *James the Second*.

ROBETTA.

Flouriſhed, 1610.

I have before mentioned the uncertainty of judging of the date of prints from the rudeneſs of the ſtyle of engraving, or the incorrectneſs of the deſign; becauſe unſkilful pretenders to the art have been found, wherever it has been encouraged. If we examine the prints of Robetta, we ſhall find them ſo very rudely and uncouthly executed, that, when compared with the engravings of Mantegna, Brixianus, Pollajoli, or even of Sandro Boticelli, we ſhould not heſitate, I think, to give them the priority; for it ſeems highly improbable, that ſuch miſhapen delineations ſhould have been produced by a man, who had ever ſeen any tolerable engravings, or any better than his own. He was, we find, a native of Italy; ſo that he had the opportunity of

of examining not only the prints by the above-mentioned artiſts, but alſo the early productions, at leaſt, of Marc Antonio Raimondi and his ſcholars. But, if he did ſee them, it is abundantly evident, that they were of little or no ſervice to him. He is ſaid to have been a goldſmith by profeſſion. One might therefore have expected he would have been able to handle the graver with more facility; for the goldſmiths were frequently obliged to ornament their works with that inſtrument. The ſcarcity alone of Robetta's engravings gives the leaſt value to them. He ſometimes ſigned his name at length, and uſually inſcribed it upon a tablet; but it is often marked in this manner, R. B. T. A.

The following, among other engravings, are by him, apparently from his own compoſitions:

Adam and Eve; a middling-ſized upright plate.
The wiſe men's offerings; a middling-ſized upright plate, nearly ſquare.
The reſurrection of Chriſt; a middling-ſized upright plate.
The golden age; a large upright plate.

GIACOMO ROBUSTI, called TINTORETTO.

Born, 1512. Died, 1594.

This celebrated artiſt was born at Venice. He became the diſciple of Titian, and excelled in painting hiſtorical ſubjects and portraits, It is almoſt needleſs to add, that his pictures are held in the higheſt eſtimation, his reputation being ſo generally known. He died at Venice, A. D. 1594, aged 82. We have only one etching by him, which is a portrait of *Paſchal Ciconia, Doge of Venice.*

P. DE ROCHFORT.

Flouriſhed, 1720.

He was a native of France, but reſided ſome time in Portugal, where he died. We have by him ſeveral of the plates for the large folio collection of *views of the palace and gardens of Verſailles*, publiſhed by P. Menant. He alſo engraved from the pictures of J. B. Santerre, and other maſters.

STEPHEN DES ROCHERS.

Flouriſhed, 1710.

This engraver was a native of France, and reſided at Paris. If he was not a diſciple of P. Drevet, it appears, at leaſt, that he endeavoured to imitate his ſtyle of engraving; but with no great ſucceſs. We have by him a ſet of ſmall *portraits of illuſtrious perſonages*, conſiſting of a very great number.

P. ROCHIENNE.

Flouriſhed, 1551.

He was a native of France, and, according to Papillon, an engraver on wood, who, in conjunction with J. Ferlato, executed a ſet of prints for the New

New Teſtament in Latin, publiſhed 1551. He ſpeaks of theſe prints as being very indifferently performed.

J. ROCQUE.

Flouriſhed, 1735.

He was probably a native of France, but reſided in England. We have by him, among other engravings, two large views, length-ways, of *Wanſted Houſe in Eſſex*, from drawings made by himſelf. They are in every reſpect very indifferently executed.

JOHN HENRY RODE.

Born, Died, 1759.

He is mentioned by M. Heineken as an engraver of the German ſchool. BERNARD RODE, his brother, a painter, who alſo engraved, was living at Berlin, at the time M. Heineken publiſhed his *Idée generale d'une collection complette d'eſtampes*, A. D. 1771. I am not acquainted with the works of theſe artiſts.

RODERMONT, or ROTTERMONDT.

Flouriſhed, 1640.

He is alſo called by ſome authors Rotermans. He appears to have been a native of Holland, and a painter. We have ſeveral portraits by him, etched in a bold, free ſtyle, which prove him to have been a man of genius. He ſometimes imitated the manner of engraving, adopted by Rembrandt, with great ſucceſs. I ſhall mention the following portrait only by him: *Sir William Waller, Serjeant Major General of the Parliament army, and Member of the Houſe of Commons, with a battle repreſented in the background*; a ſmall upright plate from C. Johnſon.

F. ROETTIERS.

Flouriſhed,

He was a native of France, and probably the diſciple of Nicholas de Largilliere, from whoſe deſigns he engraved two large plates, length-ways; one of them repreſenting *Chriſt carrying his croſs*; the other *Chriſt's crucifixion*. They are executed in a bold, free ſtyle; and the expreſſion of the heads is well preſerved. The maſſes of light and ſhadow are kept very broad, and ſo diſtributed as to produce a ſtriking, as well as a pleaſing effect.

HANS, or JOHN ROGEL.

Flouriſhed, 1567.

An ancient engraver on wood, who reſided at Augſbourg. Profeſſor Chriſt makes mention of this artiſt; but he has not ſpecified any of his works.

WILLIAM

WILLIAM ROGERS.

Flouriſhed, 1600.

It appears from the inſcriptions upon his plates, that he was a native of London. It is uncertain from whom he learned the art of engraving. He worked with the graver only, in a neat, laboured ſtyle, but without much taſte. We have ſeveral *portraits* by him, alſo a conſiderable number of *frontiſpieces*, and other *ornamental book-plates*. To the plates for Hugh Broughton's *Conſent of the Scriptures*, printed A. D. 1600, he has affixed his monogram, compoſed of a W. and an R. joined together, in the manner repreſented upon the plate at the end of the volume. I ſhall mention the following portraits by him, all of them probably drawn by himſelf:

Queen Elizabeth; a ſmall upright plate.

Henry the Fourth of France; a whole length, a ſmall upright plate.

Earl of Eſſex, ſurrounded with emblematical figures, in folio.

Earl of Cumberland, the ſame.

Sir John Harrington, in folio, the title to his *Orlando Furioſo*.

Thomas Moffat, in an ornamental frontiſpiece, affixed to his *Theatre of Inſects*.

ROLAND ROGMAN, or ROGHMAN.

Born, 1597. Died, 1686.

This artiſt, who was a celebrated painter of landſcapes, was born at Amſterdam. It is remarked of him, that he ſtudied carefully from nature, and formed his manner rather from copying her, than the ſtyle of any maſter. His pictures are ſpoken of with great commendation. We have by him ſeveral ſets of *views in Holland, and the Low Countries*, etched in a ſlight, but maſterly ſtyle. They are of various ſizes, but none of them very large.

HENDRICK ROKERZ.

Flouriſhed,

An obſcure and indifferent engraver, by whom we have ſome few portraits, and, among others, that of *William Henry Prince of Orange, on horſeback*; a ſmall upright plate, from Peter Janſe.

ROL. See ROLLOS.

JOSEPH ROLI.

Born, 1654. Died,

He was born at Bologna, and became the diſciple of Canueti, from whom he learned the principles of drawing and painting. We have a conſiderable number of etchings by him, from Guido, and other maſters of the Bologna ſchool. I ſhall mention only the following:

Charity; a ſmall upright plate, from Lodovico Carracci.

A Sybil; the ſame, a half figure only, from Lorenzo Paſinelli.

PETER ROLLOS.

Flouriſhed, 1620.

If he was not a native of Francfort, he reſided there, where he engraved the *frontiſpiece* to a book of emblems, in octavo, publiſhed in that city, A. D. 1619. It was written originally by Georgette de Montenay, in French; but in this edition is tranſlated into the Latin, Italian, Spaniſh, Engliſh, German, and Belgic languages. I have ſeen ſeveral other frontiſpieces by Rollos, all of which are very indifferent; one in particular, conſiſting of *an ornamental vaſe, decorated with flowers*, in ſmall folio. He ſometimes abbreviated his name in this manner, P. ROL. and P. ROl. f.

GIOVANNI FRANCESCO ROMANELLI.

Born, 1617. Died, 1662.

This artiſt was born at Viterbo. He became the diſciple of Pietro da Cortona, and excelled in hiſtorical painting. His merit recommended him to the notice of the French King, who employed him a conſiderable time, and conferred the honour of knighthood upon him. We have ſome few etchings by him from his own compoſitions.

ROMANET.

Flouriſhed, 1760.

A modern engraver, who was, I believe, a native of France. We have by him, among others, the following ſmall upright prints, *the village print-ſeller*, and *the ballad-ſinger*, its companion.

CHRISTIAN ROMSTET, or ROMSTAEDT.

Flouriſhed, 1670.

He was a native of Leipſic, and an engraver of no note. His works conſiſt principally of portraits, which are but indifferently executed. Profeſſor Chriſt attributes to him a monogram, compoſed of a C. and an R. joined together, in the manner expreſſed upon the plate at the end of the volume.

MARGARET LOUISA AMELIA DE LORME DU RONSERAY.

Flouriſhed, 1750.

This lady, ſays Baſan, etched, with great taſte, ſeveral ſtudies from Bouchardon and other maſters. He notices in particular a head, ſtrongly marked, from the *cartoon*, painted by Pierre for the chapel of St. Roch at Paris.

ROOKER.

Born, Died, 1774.

A moſt admirable engraver of architecture, whoſe works are too well known to need any recital here. He was remarkable for his agility, and performed the part of Harlequin, at Drury Lane Theatre, with great ſucceſs.

ceſs. The *Section of St. Paul's Cathedral*, from a drawing made by Wale, a very large upright plate, is a wonderful performance by this great artiſt.

JOHN KENDRICK ROOS.

Born, 1631. Died, 1685.

He was a native of Ottenberg, and became the diſciple firſt of Julian Jardeyn, and afterwards of Adrian de Bie. He excelled in painting landſcapes, animals, and portraits; and his works are held in very high eſtimation. He amuſed himſelf with the point; and we have ſeveral very capital etchings by him; among others, a ſet of *domeſtic animals* on twelve middling-ſized upright plates; another ſet of *animals*, conſiſting of eight middling-ſized plates, length-ways.

SALVATOR ROSA.

Born, 1614. Died, 1673.

This celebrated painter was born at Naples, and received his firſt inſtructions in the art of painting from his kinſman Franceſco Francazano. He afterwards entered the ſchool of Spagnoletto, and completed his ſtudies under the direction of Daniel Falcone. His hiſtorical pictures and battles are held in very high eſtimation; but his landſcapes and ſea views, enriched with excellent figures, are very wonderful performances.

This great artiſt amuſed himſelf with the point; and the etchings we have by him are executed in a ſlight, but bold and maſterly ſtyle. The maſſes of light and ſhadow are very finely preſerved; and the expreſſion of the heads of his figures is admirable; but the legs and other naked parts are not correctly drawn.

The following prints, among others, are by him:

The fall of the giants; a very large upright plate.

The execution of the tyrant Polycrates; a large plate, length-ways.

The death of Regulus; the ſame.

A ſet of twelve middling-ſized upright plates, repreſenting *Alexander with Apelles. Alexander viſiting Diogenes. Diogenes breaking his cup. Plato diſcourſing with his diſciples. Democritus meditating*, &c.

A ſet of ſixty middling-ſized upright plates, repreſenting *banditti, ſoldiers*, and other figures, ſingle and in groups.

His mark, compoſed of an S. and an R. joined together, is copied upon the plate of monograms, at the end of the volume.

DOMENICO ROSETTI.

Flouriſhed, 1720.

He was a native of Italy, and is ſpoken of by Baſan as a painter. He engraved ſeveral of the plates for the collection of prints, taken from the moſt capital pictures at Venice, publiſhed by Domenico Louiſa, a printſeller in that city, A. D. 1720.

MICHAEL ROSLER.

Flouriſhed, 1626.

A very indifferent engraver of portraits. He worked chiefly, if not entirely, for the bookſellers. Many of his prints are in a folio volume, entitled *Icones Bibliopolarum et Typographorum*; publiſhed at Nuremberg, 1626.

JAMES ROSS.

Flouriſhed, 1778.

A modern artiſt, by whom we have ſeveral *views of the city of Hereford*, very neatly engraved; they are ſmall plates, length-ways, and taken from the drawings by G. Powle.

GIOVANNI BATISTA ROSSI.

Flouriſhed, 1640.

He is ſpoken of as an engraver by Florent le Comte, who attributes to him a ſet of *perſpective views of Rome*, publiſhed 1640.

GIROLAMO ROSSI, or DE RUBEIS THE ELDER.

Flouriſhed, 1650.

He was a native of Rome, but reſided chiefly at Bologna, and became the ſcholar of Simon Cantarini, from whom he learned the principles of painting. He amuſed himſelf with the point; and we have ſeveral very ſlight, but meritorious etchings by him; and among others the following:

The Virgin and Child, accompanied by St. Francis and St. Jerom; a middling-ſized upright plate, from Lodovico Carracci: it is inſcribed, *Hieronimus de Rubeis pictor delineavit incidit.*

Two Cupids playing together; a ſmall upright plate from Guercino.

FILIPO, or PHILIP ROSSI, who flouriſhed about the ſame time, is mentioned by ſome authors as an engraver; but, I believe, he was a publiſher only.

GIROLAMO ROSSI, or DE RUBEIS THE YOUNGER.

Flouriſhed, 1720.

He was probably a relation of the artiſt, mentioned in the preceding article. He reſided at Rome, and engraved a conſiderable number of plates, which he executed principally with the graver, in a ſtiff, heavy ſtyle. I ſhall mention the following only:

The Virgin and Child; a middling-ſized upright plate, from Correggio.

The martyrdom of St. Agapita; a large plate, length-ways, from J. Oddazzi. Alſo a conſiderable number of *portraits*, &c.

GIOVANNI NICCOLA ROSSILIANI, or ROSSIGLIANI.

Flouriſhed, 1555.

Some authors have omitted the family name of this artiſt, and called him

him Giovanni Niccola Vicentino, from the place of his birth. He engraved on wood, in the manner diſtinguiſhed by the appellation of chiaroſcuro, which is performed with more blocks than one. Roſſiliani uſed three; the firſt for the outline; the ſecond for the more powerful ſhadows; and the third for the lighter tint. He engraved from Raphael and other maſters.

ROSSO, called MAITRE ROUX.

Born, 1496. Died, 1541.

This celebrated hiſtorical and portrait painter was born at Florence. He attained the art of deſign and painting, chiefly from the force of his own genius and application; for it does not appear, that he was regularly inſtructed by any maſter. It is ſaid, that he ſtudied the works of Michael Angelo Buonaroti with great attention, and derived conſiderable knowledge from them. He was employed by the King of France; and his principal work is the gallery at Fontainbleau, repreſenting *the hiſtory of Alexander*, in twenty-four pictures. Florent le Comte aſſures us, that he engraved ſeveral of his own compoſitions; but he has not ſpecified the ſubjects.

MARTINO ROTA.

Flouriſhed, 1560.

This artiſt was a native of Sebenico in Dalmatia, and reſided principally at Venice. It is uncertain by what maſter he was inſtructed in the art of engraving. His works, however, prove him to have been a man of great abilities. He drew the human figure very correctly, and marked the extremities in a maſterly manner. He worked entirely with the graver, in a neat, clear ſtyle; though his plates are not very highly finiſhed. Want of effect, a fault univerſally prevalent among the engravers of that age, is the only blemiſh we diſcover in his beſt prints; among which the following may be reckoned; ſome of them from his own deſigns.

The laſt judgment; a middling-ſized upright plate, dated 1569, from Michael Angelo Buonaroti. This excellent engraving, which is juſtly conſidered as the *chef d'œuvre* of Martino Rota, has been copied with much exactneſs by Leonard Gaultier; the difference, however, is eaſily diſcovered by compariſon, the copy being much inferior to the original: that is, ſuppoſing the original to be a good impreſſion; but not otherwiſe. But a more ſtriking diſtinction is, the face of the portrait of *Michael Angelo*, which is repreſented in a ſmall oval at the top, is turned towards his right ſhoulder in the original, and towards his left ſhoulder in the copy.

The martyrdom of St. Peter the Dominican; a middling-ſized upright plate, from Titian.

Mary Magdalen; a half figure, a ſmall upright plate, from the ſame painter.

Prometheus chained to the rock; a middling-ſized upright plate, from the ſame.

The

The murder of the Innocents, a middling-ſized plate, length-ways, from his own compoſition.

The ſcourging of Chriſt; the ſame, from the ſame, dated 1568.

The reſurrection of Chriſt; the ſame, from the ſame.

The laſt judgment; a middling-ſized upright plate, from his own compoſition, dedicated to the Emperor Rodolphus II. He repeated this ſubject with ſome conſiderable variation in the deſign. This plate was left unfiniſhed at his death, and was afterwards completed by the care of Anſelme de Boodt.

We have ſeveral portraits by Martino Rota, and, among them, that of *the Emperor Rodolphus II.* dated 1592; a middling-ſized upright plate, marked with a ſingular monogram, compoſed of an M. with a wheel by the ſide of it, to expreſs his family name, *Rota* in Latin ſignifying a *wheel*. He alſo engraved from the pictures of Raphael, Frederic Zucchero, Luca Penni, and other maſters. A complete ſet of his works is very valuable; but any fine impreſſions of them is rarely to be obtained.

PIETRO ROTARI.

Born, 1707. Died,

He was a native of Verona, born of a noble family; but having a natural turn for the arts, he became the diſciple of Antonio Baleſtra. He went from his maſter to Venice, and from thence to Rome, ſtudying with great aſſiduity from the works of the beſt maſters. He arrived at a very conſiderable degree of eminence in hiſtorical and portrait painting; and his works are very much ſought after. He amuſed himſelf with the point; and we have ſeveral ſlight, but ſpirited etchings by him, from the deſigns of his maſter Baleſtra, and others from his own compoſitions. Of the laſt I ſhall mention the following:

St. Francis adoring a crucifix; a middling-ſized upright plate in an oval.

The education of the Virgin; half figures, a middling-ſized upright plate.

ROTERMANS. See RODERMONT.

J. MAURO ROVARE.

Flouriſhed, 1600.

This artiſt, according to profeſſor Chriſt, reſided at Milan, where he engraved ſeveral plates, marked with the initials of his name in this manner, I. M. R. F. the F. as uſual ſtanding for *fecit*; and thus, M. R. IN. Theſe engravings are dated 1604.

JOHN LOUIS ROULLET.

Born, 1645. Died, 1699.

He was a native of France, born at Arles in Provence. He learned the

firſt principles of drawing and engraving from John Lenfant, and completed his ſtudies under the direction of Francois de Poilly, whoſe manner of working he adopted with very great ſucceſs. After he quitted the ſchool of Poilly, he went to Italy, and reſided there ten years, where his merit ſoon recommended him to the notice of Ciro Ferri, and other celebrated artiſts. He returned to France, and ſettled at Paris, where he died, A. D. 1699, aged 54 years.

Roullet may very properly be placed among the moſt capital French artiſts. He handled the graver with great facility, and drew the human figure very correctly. The following prints, with a great number of others, are by him:

Mary viſiting Elizabeth, a very large upright plate, from P. Mignard.

The Virgin with the infant Chriſt in her arms, who is holding a bunch of grapes; a middling-ſized upright plate, from the ſame.

The three Maries viſiting the tomb of Chriſt; a large plate, length-ways, from Annibale Carracci. According to Florent le Comte, he engraved this print while he reſided at Naples.

A dead Chriſt, ſupported by the Virgin, who is fainting, accompanied by Mary Magdalen and two other women; a very large plate, length-ways, from a celebrated picture by the ſame artiſt, in the collection of the French King. This is Roullet's moſt capital performance.

We have alſo many fine portraits by him; and, among others, that of *Louis XIV.* of France, a half length, half the ſize of nature.

LA ROULLIERE.

Flouriſhed, 1700.

An engraver on wood, who is mentioned by Papillon with ſome commendation; but his works are not ſpecified.

ROUSSIERE.

Flouriſhed,

A name affixed to the portrait of *Michael de Caſtelnau*, ambaſſador from France, an oval in folio.

JAQUES ROUSSEAU.

Born, 1626. Died, 1694.

He was born at Paris, and became the pupil of Herman Swanefeld. He profited exceedingly from the inſtruction of that maſter, and arrived at a great perfection in painting of landſcapes, perſpective views, and architecture. Being a proteſtant, to avoid the perſecution, which was rigouroufly ſet on foot againſt the profeſſors of that religion, he was obliged to quit his own country, and retired to Switzerland; from thence to Holland, and from Holland he came into England, and was employed by the Duke of Montague, in conjunction with Baptiſt and le Foſſe, to ornament his houſe

in

in Bloomſbury (now the Britiſh Muſeum) with pictures. He died in London, A. D. 1694, aged 68 years.

Rouſſeau amuſed himſelf with the point. We have by him a ſet of ſix ſlight etchings conſiſting of *landſcapes, ornamented with architecture and figures.* They are middling-ſized plates, length-ways; alſo ſeveral of the plates for the collection of prints, engraved from the pictures in the cabinet of Jabach.

J. F. ROUSSEAU.

Flouriſhed, 1760.

A modern engraver, who reſided at Paris. His works conſiſt chiefly of *vignettes* and other *book-plates.* He alſo engraved a middling-ſized upright plate, repreſenting *St. Jerom*, from F. Mola.

GILLES ROUSSELET.

Flouriſhed, 1670.

He was a native of France, and reſided at Paris. It is uncertain from what maſter he learned the art of engraving; but if he was not inſtructed by Francois de Poilly, it is certain, that he carefully ſtudied the works of that artiſt; for he copied his ſtyle of engraving with no ſmall ſucceſs. Rouſſelet drew correctly; and his beſt prints poſſeſs much merit; but he was too apt, in his naked figures eſpecially, to cover his lights more powerfully than was neceſſary, which gives a great flatneſs to the effect.

The works of this maſter are exceedingly numerous, and not very ſcarce. I ſhall mention the few following only:

Abraham's ſervant meeting Rebecca at the well; a large plate, length-ways, from Nicholas Pouſſin, dated 1677.

Moſes found by Pharoah's daughter; the ſame, from the ſame.

The annunciation of the Virgin Mary; a large upright plate, from Guido.

A holy family, with Elizabeth, St. John, and two angels; a large upright plate, from Raphael. Edelinck engraved a plate from this picture.

Chriſt carried to the tomb; a large plate, length-ways, from Titian. This is out of his uſual ſtyle of engraving, executed in a dark, bold manner.

Four middling-ſized plates, length-ways, repreſenting three of *the labours of Hercules, and his death*; middling-ſized upright plates, from Guido.

The Centaur Neſſus, carrying Deianira over the river; the ſame, from the ſame painter.

He alſo engraved from Bourdon, Annibale Carracci, P. de Cortona, P. Champagne, Stella, Valentinian, Blanchard, Le Brun, L. le Hire, L. Teſtelin, Errard, &c.

MARY ANN ROUSSELET.

Flouriſhed, 1750.

This lady was probably a relation of the laſt-mentioned artiſt. She was married to Peter Francis Tardieu. We have by her ſeveral engravings, and

and among others, *St. John in the deſert*, a middling-ſized upright plate, from Carlo Vanloo. The ſame picture was engraved by Wagner. She alſo engraved many of the plates for Buffon's Natural Hiſtory.

HENRY LE ROY.

Born, 1579.

An obſcure artiſt, by whom we have a ſet of ſix ſmall plates, length-ways, repreſenting *flies, butterflies, beetles, and other inſects*, etched in a ſtyle ſomething reſembling that of Hollar's, and retouched with the graver. They are thus inſcribed, *Henri le Roy fecit, Æ. 72. 1651.*

C. LE ROY.

Flouriſhed,

A name affixed to the portrait of *And. Hercules Card. Fleury*, in a half ſheet oval, after Autreau.

RUBEIS. See ROSSI.

Sir PETER PAUL RUBENS.

Born, 1577. Died, 1640.

The great merit of this extraordinary artiſt, as a painter, is too generally known to need any repetition in this work. He took up the point for his amuſement, and the etchings, which we have by him, bear ſufficient evidence of the hand of the maſter. They are ſlightly executed, but in a bold, free ſtyle; and are as follows, from his own compoſitions:

St. Francis D'Aſſize receiving the ſtigmatics; a very ſmall upright plate.

St. Catherine; a middling-ſized upright plate, a deſign for a ceiling.

An old woman holding a lighted candle, with a boy lighting another by it; half figures, a ſmall upright print. This plate was finiſhed, after Rubens had etched it, by Lucas Vorſterman, or, as ſome ſay, by Paul Pontius. The etching, as left by Rubens, is exceedingly rare. Cornelius Viſſcher copied this plate.

The portrait of an *Engliſh Miniſter*, a ſmall buſt in an oval, marked P. P. Rubens *fecit*.

PETER RUCHOLLE.

Flouriſhed,

A native of France, and a very indifferent engraver, who flouriſhed towards the concluſion of the laſt century. We have ſeveral prints by him, after various maſters, and, among others, the portrait of *Charles Emanuel, Duke of Savoy*; a ſmall upright plate from Vandyck.

GEORGE PHILIP RUGENDAS.

Born, 1666. Died, 1742.

He was born at Augſbourg, and became the diſciple of Iſaac Fiſches, an hiſtorical painter. He ſtudied from the works of Bourgognone, and other eminent painters of battles, to which ſpecies of ſubjects his genius naturally led him. In order to improve himſelf, he travelled to Rome; and, at his return to his native city, met with ſufficient employment; and there he died, A. D. 1742, aged 76.

He etched and engraved in mezzotinto a great number of prints, which ſufficiently demonſtrate his abilities. They conſiſt of *ſkirmiſhes, marches; halts*, &c. *of the huſſars and other ſoldiery*.

GEORGE RUGENDAS, the ſon of the preceding artiſt, is alſo ſaid to have engraved from the deſigns of his father.

CHRISTIAN RUGENDAS.

Flouriſhed, 1760.

This artiſt, and LAURENCE RUGENDAS, his brother, were the grandſons of George Philip Rugendas, mentioned above. They engraved from the pictures of their grandfather.

GUIDO RUGGERI.

Flouriſhed, 1550.

He was a native of Bologna, and became the diſciple of Franceſco Francia. I am not at all acquainted with his works as a painter; but as an engraver, I believe, he is more generally known. He accompanied Primaticcio into France, and engraved ſeveral of the pictures, which that artiſt painted at Fontainbleau. His ſtyle of engraving greatly reſembles that of Marc de Ravenna; and, it is probable, he might have been inſtructed in the ſchool of Marc Antonio. Ruggeri marked his plates with a cypher, compoſed of a G. and an R. joined together, and followed by an F. for *fecit*. See the plate of monograms at the end of the volume.

JOHN CONRAD RUIDIMAN, or REUTTIMAN.

Flouriſhed,

He was probably a goldſmith. We have by him ſome plates of *foliage*, and other *ornamental deſigns*, which were publiſhed at Augſbourg.

GASPAR RUINA.

Flouriſhed,

By this artiſt, who was an engraver on wood, we have a middling-ſized print, length-ways, repreſenting the *creation of Adam*; and though it is evidently taken from the picture of Michael Angelo Buonaroti in the Vatican, yet this inſcription is affixed, *Hieronymo de Grandi pinxit, Gaſper Ruina fecit:* it is very indifferently executed.

PRINCE

PRINCE RUPERT.

Flouriſhed,

To this noble perſonage the invention of engraving in mezzotinto has been uſually attributed; and, according to the general account, it owed its origin to a very trifling accident. Prince Rupert one morning obſerving a ſoldier employed in cleaning his muſket from the ruſt, occaſioned by the fall of the night dew, perceived, upon examination, ſome reſemblance of a figure corroded upon the barrel; and hence he conceived, that ſome method might be diſcovered to cover the plate all over with ſuch a grained ground; ſo that by ſcraping away thoſe parts, which required to be white, the effect of a drawing might be produced. This hint he afterwards improved upon; and, aſſiſted by Wallerant Vaillant, to whom he had communicated his thoughts upon the ſubject, a ſteel roller was conſtructed with ſharp teeth, channelled out like a raſp or file, which anſwered, in ſome degree, the intended purpoſe. Thus far our own authors inform us; but Baron Heineken, a very judicious and accurate writer upon the ſubject of engraving, aſſerts in a note, page 208, of his *Idée Generale d'une Collection complette d'Eſtampes*, publiſhed at Leipſic 1771, that "it was not Prince "Rupert, who invented the art of engraving in mezzotinto, as Vertue and "ſeveral other authors pretend to ſay. But it was the Lieutenant Colonel "*de Siegen*, an officer in the ſervice of the Landgrave of Heſſe, who firſt "engraved in this manner; and the print, which he produced, was a portrait of the *Princeſs Amelia Elizabeth of Heſſe*, engraved as early as the "year 1643. Prince Rupert learned the ſecret from this gentleman, and "brought it into England, when he came over the ſecond time with Charles "the Second."

If the account, as given by Baron Heineken, be allowed as authentic, and it bears every appearance of being true, eſpecially if ſuch a portrait really exiſts, then the probability of the firſt ſtory is entirely deſtroyed. I muſt leave the reader, however, to decide for himſelf, having given him all the information I could obtain upon the ſubject. Mr. Granger, indeed, adds that Sir Chriſtopher Wren is ſaid to have been the inventor of mezzotinto, but there ſeems to be very little proof of the fact.

The prints engraved by Prince Rupert in mezzotinto are the two following:

A large whole ſheet plate, repreſenting *an executioner holding a ſword in one hand, and a head* (intended probably for the head of John the Baptiſt) *in the other*; a half length figure, from Spagnolletto, dated 1658. Upon the ſword are theſe initials, with the date, R. P. F. 1658. and the firſt letter is ſurmounted with a crown. Upon a ſtone or tablet, at the bottom, is this inſcription, Sp. In. Rvp. P. Fecit. Francofvrti, ano 1568, with the initials, M. A. P. M. which I cannot eaſily explain. He engraved the head of the *executioner* a ſecond time, on a ſmaller ſcale, for Mr. *Evelyn's Sculptura*, who therein aſſures us, that it was given to him as a ſpecimen of the new invented art, by Prince Rupert himſelf.

A woman's head looking down; a ſmall upright plate.

See the mark, which he put upon his engravings, copied upon the plate at the end of the volume.

Florent le Comte, ſpeaking of Prince Rupert, ſays, "he etched two "ſmall *landſcapes*." Theſe I know nothing of; it might be a miſtake of le Comte's.

LUPRECHT RUST.

Flouriſhed,

Said to be a very ancient engraver, and maſter to Martin Schoen. If this be true, we may reaſonably ſuppoſe, that he worked as early as 1450; but there is very little authority to prove, that ſuch an artiſt as Ruſt ever exiſted; much leſs, that Martin Schoen owed his inſtructions to him, notwithſtanding profeſſor Chriſt ſpeaks ſo poſitively upon the ſubject. The ſame author, a little further on, mentions one LUBERT RUST, who is ſaid to have marked his engravings with the initials L. P. but, continues he, I am doubtful, if any of his works are now extant. I ſuppoſe, that both theſe names are intended for the ſame artiſt.

JAKOB RUYSDAAL.

Born, 1636. Died, 1681.

This juſtly celebrated landſcape painter was born at Haerlem. He was contemporary with Berchem; and they were upon a very intimate footing with each other. From Berchem's works Ruyſdaal is thought to have profited conſiderably; but nature was his greateſt and beſt inſtructor. The great prices, which the pictures by this admirable maſter bear, are ſufficient teſtimonies of the eſtimation they are held in, and this eſtimation is not ſuperior to their real merit. He died at Amſterdam, A. D. 1681, aged 45.

We have a conſiderable number of etchings by him of *landſcapes* of various ſizes, executed in a very ſlight, but maſterly ſtyle, bearing ſome reſemblance to that of Waterloo. They are very valuable, and may be conſidered as beautiful ſketches from nature.

N. DE RUYTER.

Flouriſhed, 1688.

An artiſt of no great note, who imitated the ſtyle of engraving, adopted by Paul Pontius, but without much ſucceſs. We have by him a middling-ſized plate, length-ways, repreſenting *Diana repoſing after the chace*, from Gerard Valck.

NICHOLAS RICHMANS.

Flouriſhed, 1660.

He was a native of Antwerp, and probably a diſciple of Paul Pontius. He worked with the graver only, in a neat, but ſtiff ſtyle; and the outlines of

of the naked parts of his figures, the extremities eſpecially, are exceedingly incorrect. We have by him

The adoration of the wiſe men; a large upright plate, from Rubens. The firſt impreſſions are prior to the inſertions of the addreſs of either Gaſper Huberti, or of Corn. Van Merlen.

A holy family; a ſmall plate, length-ways, from the ſame painter.

The entombing of Chriſt; a ſmall upright plate, from the ſame.

The diſcovering of Achilles; a middling-ſized upright plate, from the ſame.

WILLIAM WYNNE RYLAND.

Born, 1732. Died, 1783.

This great artiſt was a native of London. His genius for the arts diſcovered itſelf at a very early period of his life; and he was placed with Simone Francois Ravenet, who was at that time ſettled in England. When he had finiſhed his apprenticeſhip, he went to Paris, where he reſided five years, and applied himſelf cloſely to the ſtudy of drawing, particularly of the human figure, under the direction of Boucher, a painter, then in very high repute; and he engraved ſeveral plates from his compoſitions; among which the moſt capital is a middling-ſized plate, length-ways, repreſenting *Jupiter and Leda*.

Soon after his return to England, he was appointed engraver to his Majeſty, and had a yearly penſion allowed him. He engraved two whole length portraits of the King, from Ramſey; and a portrait of the Queen, from Coates. It is greatly to be lamented, that his engagements in the mercantile line, as a printſeller, deprived him of ſo conſiderable, and ſo precious a part of his time, and prevented his purſuing the arts with that alacrity the ſtrength of his genius required, which ſeemed formed for great and extenſive exertions. The works, which he has left behind him, abundantly prove, that he had ſufficient knowledge and judgment to have carried them to great perfection.

In the latter part of his life, he applied himſelf entirely to the engraving of plates in imitation of chalk drawings, from the pictures chiefly of Angelica Kauffman; which manner of engraving he firſt introduced into England; and how much it was improved under his hands, the prints themſelves ſufficiently demonſtrate.

He was a man reſpected and beloved by all that were well acquainted with him; for few men in private life ever poſſeſſed more amiable qualities than he did. He was a tender huſband, a kind father, and a ſincere friend. He frequently ſtraitened his own circumſtances to alleviate the ſorrows of others; for his heart was always open to receive the ſolicitations of diſtreſs.

The narrow limits of this work will permit me only to mention the few following engravings by this eminent artiſt:

Antiochus and Stratonice; a large plate, length-ways, from Pietro da Cortona, for Mr. Boydell's Collection.

The firſt interview between *Edgar and Elfrida*; a large plate, length-ways,

ways, from Angelica; left unfiniſhed at the time of his death, but completed for the benefit of his widow by Mr. Sharp.

The following are in imitation of chalk drawings:

Four half ſheet circles, from Angelica, repreſenting *Juno borrowing the Ceſtus of Venus. A ſacrifice to Pan. Cupid bound, with nymphs breaking his bow. Cupid aſleep, with nymphs awaking him.*

Eleanor, the wife of Edward the Firſt, ſucking the poiſon from his wound; a half-ſheet plate, length-ways, from Angelica.

Lady Elizabeth Gray, ſoliciting of Edward the Fourth the reſtoration of her huſband's lands; its companion, from the ſame.

Patience; a half-ſheet upright oval, from the ſame.

Maria; from Sterne's Sentimental Journey, the ſame, from the ſame.

King John ratifying the Magna Charta; from Mortimer. This admirable engraving was not quite completed at Mr. Ryland's death, but was finiſhed by Mr. Bartolozzi; it is of the ſame ſize with the *Edgar and Elfrida* mentioned above, and is uſually bought as a companion.

PETER RYSBRACK, or RYSBRECHTS.

Born, 1657.

He was a landſcape painter of ſome eminence, born at Antwerp. He was the diſciple of Franceſco Mille; but, admiring the works of Gaſpar Pouſſin, he ſtudied from them with great aſſiduity, and imitated his ſtyle with ſuch ſucceſs, that ſome of his pictures have been ſold for Pouſſin's. We have ſeveral *landſcapes*, etched by this artiſt in a very ſlight ſtyle.

AUGUSTINE RYTHER.

Flouriſhed, 1590.

He was an engraver of maps, and a printſeller. It appears, that he kept a ſhop near Leadenhall. We have by him ſome maps of *the Spaniſh Invaſion*. He was alſo principally concerned in the engraving of the *map of Yorkſhire*, publiſhed in Saxton's Collection, which was looked upon as a very extraordinary performance.

S.

T. S A A L.

Flouriſhed, 1672.

A Very indifferent engraver of *vignettes*, and other *ornamental book-plates*, which he executed in a ſtiff manner, with the graver only.

C A R L O S A C C H I.

Born, 1617. Died, 1706.

He was a native of Batavia, and an hiſtorical painter of ſome eminence. We have by him a few ſlight, ſpirited etchings, which want, however, correctneſs of outline. I ſhall mention the following:

The adoration of the ſhepherds; a large upright plate, from Tintoretto.

The wiſe men's offering; the ſame, from Paolo Veroneſe.

HERMAN SACHTLEVEN, or ZAFTLEVEN.

Born, 1609. Died, 1685.

A very celebrated painter of landſcapes. He was a native of Rotterdam, and the diſciple of John Van Goyen. He died at Utrecht, A. D. 1685, aged 76. We have ſome few etchings of *landſcapes* by him; one in particular, in which is repreſented *two elephants*; a middling-ſized plate, length-ways.

JOHN SADELER.

Born, 1550. Died, 1600.

The family of the Sadelers makes a very conſiderable figure in the annals of engraving. A complete collection of their works is rarely met with, though detached pieces by all of them are common enough.

John Sadeler was born at Bruſſels, A. D. 1550. It is probable, that his father was a workman in iron and ſteel; for his firſt employment was to engrave upon thoſe metals, in order to inlay them with gold or ſilver; therefore le Comte ſays of him; "*il a été Damaſquineur en fer*," or a damaſkener of iron. It appears, that he applied himſelf very early in life to the ſtudy of the human figure, which he drew correctly, though in a ſtiff and mannered ſtyle; but this ſtiffneſs ſeems rather to have ariſen from the habit he acquired in his firſt application to the arts, than from want of ability. And indeed it ſhould be obſerved, that this fault is leſs conſpicuous in his laſt works, after he had been ſome time in Italy. He publiſhed ſeveral of his engravings at Antwerp, and from thence he went to Franc-

fort, in the year 1588, and travelled over the greater part of Germany, in order to receive inſtructions from the beſt maſters of the age. He reſided a few years at Munich, where his merit being made known to the Duke of Bavaria, he was very graciouſly received; and that nobleman made him a preſent of a chain of gold. From Munich he went to Verona; from thence to Venice; and afterwards to Rome; but not meeting with the encouragement he expected from the Pope, he returned to Venice, where he eſtabliſhed himſelf, and died in that city of a fever, A. D. 1600, aged 50.

It is uncertain from whom he firſt learned the art of engraving, but it appears that he improved himſelf from a variety of maſters. His earlieſt productions have much of that ſtiffneſs, not only in drawing, but in point of mechanical execution, which eclipſes the merit of the old engravings of the German ſchool. It is true, that after he reſided in Italy, he made a conſiderable improvement in his ſtyle of engraving, eſpecially in the landſcape part of his plates; but he never entirely diveſted himſelf of the habit he at firſt acquired. He worked with the graver only, in a clear, neat ſtyle; but his plates were never highly finiſhed. We ſee in them, however, the hand of a very able artiſt, much correctneſs of drawing, and great expreſſion. His engravings are exceedingly numerous; and, as before obſerved, detached prints are by no means rare. It will be needleſs therefore to ſpecify any more than the following; eſpecially as the limits of this work are ſo exceedingly confined.

The hiſtory of Adam and Eve; ſix middling-ſized plates, length-ways, from Michael Coxcis, dated 1576.

The life of Chriſt; a ſet of ſmall upright plates, from Martin de Vos.

The life of Chriſt; a larger ſet of upright plates, from the ſame painter.

The twelve months; from Baſan, middling-ſized plates, length-ways.

The feaſt of Dives; a middling-ſized plate, length-ways, from Baſan.

Jeſus entertained by Martha and Mary; the ſame, from the ſame.

Jeſus with the two diſciples at Emmaus; the ſame, from the ſame. Theſe three laſt prints are diſtinguiſhed by the appellation of *Sadelers Kitchens*.

A ſet of hermits; ſmall plates, length-ways, from Martin de Vos. In theſe he was aſſiſted by his brother Raphael.

Variety of other ſets of prints, taken from ſacred and prophane hiſtory; alſo of allegorical and emblematical ſubjects.

Of the detached prints I ſhall mention only

David playing upon his harp in the midſt of his muſicians; a middling-ſized plate, length-ways, from Jodocus a Winge.

The nativity of Chriſt; a large plate, length-ways, from Polidoro da Caravaggio.

The laſt ſupper; a middling-ſized plate, length-ways, from Pietro Candido.

The martyrdom of St. Urſula and her companions; a middling-ſized upright plate, from the ſame painter.

Mankind ſurpriſed by the ſudden advent of the Deluge; from Theodore Bernard, a middling large plate, length-ways.

Mankind

Mankind ſurpriſed by the advent of the laſt day; its companion, from the ſame painter.

We have alſo a number of very excellent *portraits* by this maſter.

RAPHAEL SADELER THE ELDER.

Born, 1555. Died,

He was brother to the preceding artiſt, born alſo at Bruſſels, and, like him, was originally a damaſkener of iron and ſteel. He followed the foot-ſteps of John, travelling through Germany, and afterwards to Italy. He ſettled at Venice, and was probably in partnerſhip with his brother. The year of his death is not poſitively known; but it is ſaid, that he lived to a very advanced age. He had quitted the graver a conſiderable time before his death, and taken up the pallet and pencils. But I am not well acquainted with his ſucceſs as a painter. His beſt engravings are in a bold, powerful ſtyle; which, however, has at times rather too much appearance of an affected manner. He underſtood the human figure exceedingly well; and the extremities are, in general, correctly marked. His portraits, of which we have a conſiderable number, are many of them extremely fine. I ſhall mention the following only, by this artiſt, whoſe works are not ſo multifarious as thoſe of his brother:

Lot with his two daughters; a middling-ſized upright plate, from J. de Winge.

The wiſe men's offering; a ſmall upright plate, from Baſan.

A holy family; a middling-ſized plate, length-ways, from John Van Achen.

Chriſt dead, attended by the Maries, St. John, and angels, holding flambeaus; from J. Straden.

Two ſets of prints; the one containing ſixty, the other forty-two, entitled *Bavaria Sancta*, from the deſigns of M. Kager; part of which plates were executed by his brother and his ſon. They were publiſhed at Antwerp.

A feaſt, where Death interrupts the merryment by ſeizing upon a lady; from J. Straden.

The judgment of Paris; a middling-ſized plate, length-ways, from John Van Achen.

Several *landſcapes*, from Paul Brill, the Breughels, &c. and a variety of *hiſtorical, emblematical, and allegorical ſubjects*, from different maſters.

GILES SADELER.

Born, 1570. Died, 1629.

He was nephew to the two preceding artiſts, and was born at Antwerp. His uncles, perceiving that his genius inclined him to follow the arts, undertook to inſtruct him; and being firſt well grounded in the principles of drawing, he ſoon became maſter of the graver, and handled that inſtrument with more facility, taſte, and freedom, than his tutors. He reſided

ſome time in Italy, from whence he was recalled by the Emperor Rodolphus the Second, and a penſion, at his command, was aſſigned to him. After the death of his patron, Sadeler ſuffered no inconvenience; for the ſucceeding Emperors held him in equal eſteem, and continued to him the ſame honours. He died at Prague, A. D. 1629, aged 52 years. His works are exceedingly multifarious; and many of them are valuable, particularly his beſt portraits, which are executed in a very beautiful manner. I ſhall note only the following prints by him:

The angel appearing to the ſhepherds; a ſmall plate, length-ways, from Baſan.

The murder of the Innocents; a large plate, length-ways, from Tintoretto.

The call of St. Peter; a large upright plate, from F. Baroccio.

The laſt ſupper; a middling-ſized upright plate, from Tintoretto.

The ſcourging of Chriſt; a large upright plate, from Gioſeffo Ceſare d'Arpino.

Chriſt carried to the tomb; a large upright plate, arched at the top, from F. Baroccio.

Chriſt carried to the tomb; a large upright plate, from Joſeph Heintz.

The three Maries at the ſepulchre of Chriſt; the ſame, from Spranger.

St. Sebaſtian; a middling-ſized upright plate, from the younger Palma.

St. Sebaſtian dying, with an angel pulling out the arrows from his ſide; a large upright plate, inſcribed, *Ægidius Sadeler inventor et ſculpſit.*

The twelve months; ſmall plates, length-ways; and a thirteenth plate for the title, from Peter Stephanus.

The twelve months; large plates, length-ways, from Paul Brill.

Hercules and Omphale; a middling-ſized upright plate, from B. Spranger.

Diana and Actæon; a large plate, length-ways, from J. Heintz.

He made alſo ſeveral copies from Albert Durer, imitating the ſtyle of that maſter, particularly, *a madonna and child*, a middling-ſized upright plate; *and Chriſt carrying the croſs*, the ſame.

A great number of very excellent *portraits*, amounting to one hundred and ſixty; alſo ſeveral ſets of *landſcapes*, from Breughel, Roland Savery, and other maſters.

JOOST or JUSTUS SADELER.

Flouriſhed, 1600.

He was the ſon of John Sadeler, mentioned above; and from his father he learned the art of drawing and engraving. He imitated the ſtyle of his father; and with ſucceſs. I ſhall mention only, by him, *a repoſe, where the Virgin is repreſented ſwaddling the infant Chriſt, and an angel is employed in warming the linen*; a ſmall plate, length-ways, from J. Rottenhamer. A number of *portraits* belonging to the family of *Gonzague*.

RAPHAEL SADELER THE YOUNGER.

Flouriſhed, 1600.

He was the ſon of Raphael Sadeler, mentioned above. He was inſtructed

ſtructed by his father in the art of engraving, and adopted his ſtyle; but the works of the ſon are inferior to thoſe of the father. I ſhall mention only, *the four Evangeliſts*, half figures, from P. Candidus, ſmall upright plates. *Venus and Adonis*; a ſmall upright plate, from Titian. He alſo aſſiſted his father in engraving the ſet of prints of the *Bavarian Saints*.

MARC SADELER.

Flouriſhed, 1600.

He was certainly of the ſame family with the preceding artiſts; but it does not appear, that he was an engraver. He ſeems to have been the publiſher only of the works of his relations.

PHILIP SADELER is mentioned by M. Heineken as an engraver. I am not acquainted with his works.

JOHN SAENREDAM.

Flouriſhed, 1600.

He was a native of Holland. It is not known, however, in what part of it he was born, or under what maſter he ſtudied; but it appears to me highly probable, that Henry Goltzius was his tutor; at leaſt, it is certain, that many of his early performances are from the compoſitions of that maſter. He worked with the graver only, and handled that inſtrument with the utmoſt facility. There is great neatneſs and clearneſs, joined with much freedom, in his prints, which are remarkable for their ſoftneſs and delicacy; but, in general, they want more powerful maſſes, and greater depths of ſhadow, to produce a ſtriking effect.

Saenredam deſigned himſelf; and his compoſitions manifeſt the goodneſs of his taſte, and the fertility of his genius. If he had applied himſelf more aſſiduouſly to the ſtudy of the human figure, he would probably have avoided many little inaccuracies of outline, which are often to be found in his beſt engravings.

The number of his prints, according to Florent le Comte, amounted to one hundred and thirty-two; many of which are very large.

I muſt confine myſelf to the following, which may be conſidered as excellent ſpecimens of his abilities:

Adam and Eve in Paradiſe; a ſmall upright plate, from Goltzius, dated 1597.

The hiſtory of Adam and Eve; ſix ſmall upright plates, from Abraham Bloemart.

Lot and his two daughters; from Goltzius, a ſmall plate, length-ways.

Elijah and the widow of Sarepta; a large upright plate, from Abraham Bloemart, the companion to *the repudiation of Hagar*, by J. Matham.

The hiſtory of Eliſha and Elijah; four ſmall upright plates, from the ſame painter.

The angel appearing to the ſhepherds; a large upright plate from the ſame.

The nativity of Chriſt; a very large upright plate, from Carl Van Mander.

Chriſt entertained by Simon the Phariſee; a large upright print on four plates.

The parable of the wiſe and fooliſh Virgins; five middling-ſized plates, from his own compoſitions.

A large allegorical ſubject, relating to the government of the Low Countries by the infant *Iſabella*. That Princeſs herſelf is alſo repreſented ſtanding under a tree at the right-hand; the ſame.

A repreſentation of a large whale, which was thrown upon the coaſt of Holland; companion to the preceding print; the ſame.

The ſeven planets. The four ſeaſons. The four ages. And the *three marriages at three ſeveral times of life*; all of them ſmall upright plates, from Goltzius.

The bath of Diana; a ſmall plate, length-ways, from the ſame painter.

The bath of Diana; a middling-ſized plate, length-ways, from Paul Moreelſen. This print is called *the great bath of Diana*, to diſtinguiſh it from the preceding one.

He alſo copied ſome of the engravings of Lucas Van Leyden, with great accuracy. I ſhall mention only, *David carrying the head of Goliah upon his ſword*; a ſmall upright plate.

We have alſo ſeveral fine *portraits* by him.

He ſometimes marked his plates with the initials, I. S. only; but his engravings are eaſily diſtinguiſhed.

C. S A H L E R.

Flouriſhed,

The name of an obſcure engraver, affixed to the portrait of *Adrian Stalbent*, a painter.

I S A A C S A I L M A K E R.

Born, 1633. Died, 1721.

He was a painter of maritime ſubjects, employed by Oliver Cromwell to take a view of the fleet before Mardyke. The honourable Mr. Walpole informs us, that he etched ſome plates; but the ſubjects are not ſpecified.

S A I N T A N D R E.

Flouriſhed,

He was a native of France, and a painter of ſome eminence. We have etched by him forty-ſix plates, from the gallery at the Louvre, by Le Brun, executed in a ſlight, but bold and ſpirited ſtyle.

S A I N T J O H N. See D I E U.

S A I N T M A U R I C E. See M A U R I C E.

SAINT NON. See NON.

JOHN SAITER, or SEITER.

Flouriſhed,

This artiſt was a native of Germany. He and his ſon, JOHN GOTTFRIED SAITER, are mentioned by M. Heineken, as engravers. I am not acquainted with their works.

ANTONIO SALAMANCA.

Flouriſhed, 1540.

He was a native of Italy, and carried on a very large commerce in prints. He is thought by ſome to have engraved; but if he ever took up the graver, it ſeems only to have been for the purpoſe of retouching the plates, which belonged to his ſtock. The marks, however, attributed to him, are given on the plate at the end of the volume; but it is moſt probable, that none of them belong to him; for his uſual manner was to put his name at length upon the plates he publiſhed.

VENTURA SALIMBINI.

Born, 1557. Died, 1613.

An hiſtorical painter of ſome note, born at Siena. He learned from his father the firſt principles of painting; and completed his ſtudies at Rome. He was half brother to Franceſco Vanni, whoſe ſtyle of painting he imitated; but his pictures are not held in equal eſtimation with thoſe of Vanni. We have ſeveral ſlight maſterly etchings by this artiſt; and, among them, the following, all from his own compoſition.

The marriage of the Virgin; a ſmall upright plate.

The ſalutation of the Virgin; a ſmall ſquare plate.

The Virgin and Child; a ſmall upright plate, *in which Joſeph appears behind, walking with a ſtick upon his ſhoulder*. The name appears reverſed upon the print.

The baptiſm of Chriſt; a large upright plate.

He ſometimes ſigned his engravings with the initials V. S. only.

A. SALLARTS.

Flouriſhed, 1620.

He was a native of Flanders, and, according to Papillon, a painter of great eminence. He was contemporary with Rubens, and is thought to have aſſiſted him in his large compoſitions. Sallarts engraved on wood, in a bold, free ſtyle; and we have many excellent prints by him. I ſhall mention only the heads of the *four Evangeliſts*, ſmall upright prints, from his own compoſitions. He ſometimes marked his engravings with the initials only, thus, A. S. or with the initials, formed into a cypher upon a tablet, in the manner expreſſed upon the plate at the end of the volume.

ANDREA

ANDREA SALMINCIO.

Flouriſhed,

He was a native of Bologna, and the diſciple of Valeſio. We have ſeveral prints engraved by him, both on wood and on copper, which he marked with a cypher, compoſed of an A. and S. joined together. See the plate of monograms at the end of the volume.

P. SALTZBURGER.

Flouriſhed, 1580.

He was a native of Germany, and an engraver on wood. He worked from the deſigns of Joſt Amman, and marked his prints with a P. and an S. joined together, in a cypher, and in ſome few inſtances ſeparate, thus, P. S. He may be ranked among the little maſters.

SALVADOR. See CARMONA.

SALVIATI.

This name was given to Joſeph Porta, becauſe he was the diſciple of Franciſco Salviati. See Porta.

JAQUES SALY.

Flouriſhed, 1760.

A French ſculptor: he reſided at Copenhagen, where he made an equeſtrian ſtatue of the King of Denmark. He etched thirty plates of *vaſes*, and four *deſigns for monuments*; ſmall upright prints, from his own compoſition.

HUGUES SAMBIN.

Flouriſhed, 1522.

An architect of great note, who was a native of Dijon. He deſigned and engraved a ſet of *pilaſters*, and other *architectal compoſitions*, which were executed with great preciſion. They were publiſhed at Lyons, A. D. 1522. He uſually inſcribed his plates, *Hugues Sambin Architecteur en la ville de Dijon.* Profeſſor Chriſt attributes a monogram to him, compoſed of an H. and an S. joined together. See the plate of monograms at the end of the volume.

RAPHAEL SANTIO DE URBINO.

Born, 1483. Died, 1520.

The name and reputation of this admirable artiſt is well known. He is here introduced, not becauſe he ever engraved any prints himſelf, but becauſe he is ſaid to have aſſiſted Marc Antonio Raimondi, by outlining his deſigns

deſigns upon the plates, which that engraver was to execute; and it ſeems very probable, that he did ſo; and in ſome inſtances, corrected the drawing afterwards. In the print of the *Judgment of Paris*, mentioned in the works of Marc Antonio, the corrected outline is ſeen in many parts; particularly in the figure of Minerva, who is ſtanding with her back towards the ſpectator.

JOACHIM DE SANDRART.

Born, 1606. Died, 1683.

He was born at Francfort upon the Maine, and was firſt inſtructed in the art of deſign and engraving by Theodore de Bry and Matthew Marian; but afterwards he learned the principles of painting from Gerard Honthorſt. He excelled in hiſtorical and portrait painting: and his pictures are ſpoken of with great commendation. He reſided a conſiderable time in London; after which he viſited Venice, Bologna, Naples, and Rome. Returning into his own country, he ſettled in Nuremberg, where he eſtabliſhed an academy for drawing and painting; and in that city he died, A. D. 1683, aged 77.

He was a man of letters, and publiſhed ſeveral works; and, among them, the Lives of the moſt famous Painters, which he enriched with a conſiderable number of portraits. It was written in the German Language, and entitled, *the Academy of Architecture, Sculpture, and Painting*, publiſhed at Nuremberg, 1679. An edition in Latin, containing the lives of the artiſts, was printed at Nuremberg, 1683, with the ſame portraits. We have a few etchings by him from his own compoſition; among others, the following: *the death of Cleopatra*, a ſmall upright plate; and an *old woman with a Cupid*, the ſame.

JACOB DE SANDRART.

Flouriſhed, 1660.

He was nephew to the preceding artiſt, and was eſtabliſhed at Nuremberg. He engraved a very conſiderable number of excellent portraits; and, among them, that of *Joachim de Sandrart, his uncle*. He worked entirely with the graver, in a neat, clear ſtyle.

JOHN JACOB DE SANDRART.

Flouriſhed, 1680.

He was the ſon of Jacob de Sandrart, mentioned in the preceding article. He was a deſigner, as well as an engraver; and his works prove the facility of his invention. He enriched the books of his great uncle with many very ſpirited etchings. He alſo engraved ſeveral of the plates for the ſecond volume of a work, in folio, entitled, *Suecia Antiqua et Hodierna*; and a buſt of the *Queen of Pruſſia*, ſurrounded by emblematical figures; a middling-ſized upright plate, from A. Clerck.

SUSANNAH MARY DE SANDRART.

Flouriſhed, 1680.

The daughter of Jacob de Sandrart, and brother to the preceding artiſt. She learned the principles of drawing and engraving from her father; and we have by her a conſiderable number of *ornamental* plates. She alſo copied the Aldobrandine Marriage, which Bartolo engraved from an antique baſs-relief, for one of the volumes of Joachim de Sandrart, her great uncle.

LAURENCE DE SANDRART.

Flouriſhed, 1700.

He was probably of the ſame family with the preceding artiſts. His name is affixed to the *frontiſpiece* for a ſet of prints from Ovid's Metamorphoſes by Engelbrecht. It is, however, but a very indifferent print, and moſt probably engraved from his own deſign.

EDWIN SANDYS.

Flouriſhed,

A name affixed to the portrait of Sir William Petty.

A. SANTVORT.

Flouriſhed,

This name, followed by the word *fecit*, is affixed to a ſmall upright print, repreſenting *an almanac ſeller, with a church and town in the back-ground*. It is ſlightly etched, in a ſtyle bearing ſome reſemblance to that of Hollar, and has much merit.

JULIUS SANUTUS.

Flouriſhed, 1540.

He was a native of Venice, as appears from the inſcription affixed to a ſmall upright plate, repreſenting *the birth of a monſtrous child*, which runs thus, *Jul. Sanutus Venet. fac.* It is executed with the graver, in a coarſe, heavy ſtyle, and with ſingle ſtrokes, without any croſs hatching, ſo as to bear great reſemblance to a wooden cut.

CARLO SARACCINO, called the VENETIAN.

Born, 1585. Died, 1625.

He was a native of Venice, and the diſciple of Cammillo Mariani. He painted hiſtorical ſubjects with great ſucceſs, and died at Venice, A. D. 1625, aged 40. We have by him ſeveral ſlight etchings from his own compoſitions.

SARBOT.

Flouriſhed, 1675.

An artiſt of no great note, by whom we have a ſmall uprightprint, repreſenting *Chriſt praying in the garden, ſupported by an angel*; probably from his own deſign, for he adds the word *fecit* to his name.

JOHN SARRABAT.

Flouriſhed, 1690.

He was a native of France, and reſided at Paris, where he engraved ſeveral portraits and other ſubjects in mezzotinto; but they are ſo very indifferently executed, as ſcarcely to merit particularizing.

JOHN SARRAGON.

Flouriſhed, 1645.

He engraved ſeveral portraits, in a neat, clear ſtyle, bearing ſome reſemblance to that of Delft. I ſhall mention only the head of *Adrian Hoffer*, in an oval, a ſmall upright-plate. This print is by no means devoid of merit.

SART, See DUSART.

ANDREA DEL SARTO.

Born, 1488. Died, 1530.

He was a native of Florence, and a very celebrated hiſtorical painter. It has been ſaid, that he engraved, and particularly a *holy family*, in which the virgin is repreſented kneeling before the infant Chriſt, with St. John, and Joſeph a half figure appears behind; under it is written, *Andrea del Sarto fatti in Romæ.* It is a neat dark etching, but by no means equal to the hand of that great maſter. The words *fatti in Romæ* certainly bear reference to the picture, and not to the print. There is alſo a very ſmall upright etching, greatly in the ſtyle of Bartoli, repreſenting *the Virgin and child with Joſeph and St. John*, marked "Andre del Sarte, F." but this is evidently a modern production.

J. C. SARTORIUS.

Flouriſhed,

He was a native of Nuremberg, and engraved *portraits*, chiefly, I ſuppoſe, for books. His prints are in the ſtyle of thoſe publiſhed by Vander Aa, and hardly worth ſpecifying.

CHRISTIAN SAS.

Flouriſhed, 1660.

He was a native of Germany, by whom we have ſeveral engravings; and,

among them, forty-five plates, repreſenting *the life of St. Philip de Neri*, from Stella. He alſo engraved from Le Pomerange, and other maſters.

J. SAVAGE.

Flouriſhed, 1680.

An Engliſh artiſt, who reſided in London. He worked much for the bookſellers; but he alſo executed ſeveral plates upon his own account; for example, the portrait of *Philip King of Spain*, under which is written, *ſold by J. Savage, near the Doctors' Commons.* He engraved a great number of portraits, particularly of malefactors. He worked principally with the graver, but without any great taſte; and his drawing is ſtill more defective than the mechanical part of his plates. I ſhall mention only the following prints by him: the portrait of *Biſhop Latimer*, and that of *John a Laſco.* He was paid three pounds each plate for the engraving of theſe two prints. The portrait of *Algernon Sidney*; that of Sir *Edmondbury Godfrey*; and that of *John Godbury*, &c. Part of the plates for Tempeſt's Cries of London; and ſome Coins in Evelyn's Numiſmata, &c.

LAURENCE SAUBERLICH.

Flouriſhed, 1599.

According to profeſſor Chriſt, this artiſt publiſhed ſome engravings on wood at Wittemberg, A. D. 1599; and to him that author attributes a monogram, compoſed of an L. and S. joined together. See the plate of monograms at the end of the volume.

PETER SAUDMAN.

Flouriſhed,

An engraver, mentioned by Sandrart, as being in the ſervice of the King of Poland. I am not acquainted with his works.

SOLOMON SAVERY.

Flouriſhed, 1630.

This artiſt, if not a native of Amſterdam, at leaſt reſided there, and by ſome he is ſaid to have been in England; but this circumſtance does not appear to be certain. Portraits conſtitute the beſt part of his engravings; and many of them are executed in a ſtyle, which does him no ſmall credit. I ſhall mention the following: *John Speed the hiſtorian, with his hat on, ſitting in a chair*, a half-ſheet print, in folio. *Charles the Firſt, with a high crowned hat:* the face of which portrait is thought to have been taken from a picture of Vandyck, and the hat, &c. added by Savery himſelf. *Thomas Lord Fairfax, with his hat on*, &c. We have alſo by him *the entry of Mary of Medicis into Amſterdam*, repreſented on ſeveral ſmall plates, length-

ways. *Chriſt caſting the money-changers out of the Temple*; a large plate, length-ways, from Rembrant. Seventeen plates for *Ovid's Metamorphoſes*, &c.

JOHN SAUVE.

Flouriſhed,

A very indifferent French engraver, who flouriſhed in the laſt century. We have by him ſeveral *devotional* plates from Guido, P. de Cortona, &c. and alſo ſome *portraits*; among others, that of *the Marquis de Hunſley*, in an oval; a large upright plate.

CHRISTOPHER SAXTON.

Flouriſhed, 1580.

He was a native of Yorkſhire, and lived at Tingley near Leeds, in the ſervice of Thomas Sekeford, Eſq. Maſter of the Requeſts, and Maſter of the Court of Wards. Encouraged by this gentleman, who alſo provided him with money, Saxton undertook to make a complete ſet of the maps of the counties of England and Wales. He engraved many of the plates himſelf, and was aſſiſted by Francis Hogeberg, Nicholas Reynold, Auguſtin Ryther, and other artiſts. This work employed Saxton for ſix years; and it was publiſhed A. D. 1579. Theſe were the firſt county maps which ever appeared in England; and they are ſpoken of as very accurate performances, conſidering the diſadvantages he laboured under; that of Yorkſhire eſpecially is highly commended. Thoreſby indeed ſays, it is the beſt that ever was made of that county. It was three feet wide, having at one corner, a view of York; and at another, a view of Hull.

ANDREA SCACCIATI.

Flouriſhed, 1760.

He was a native of Italy, and reſided at Florence, where he publiſhed a ſet of 21 prints in aqua tinta, from drawings of the great maſters, in the collection of the Great Duke of Florence. They are executed in a ſpirited ſtyle, and poſſeſs much merit.

GOTTEFRED DE SCAICHI.

Flouriſhed, 1623.

We have by him a ſet of views of *the palaces and gardens belonging to the Great Duke of Tuſcany*, etched in a very ſlight, taſteleſs ſtyle. They are middling-ſized plates, length-ways. He was aſſiſted in this work by M. Greuter.

PETER SCALBERGE.

Flouriſhed, 1638.

He was a native of France, and a painter; but, I apprehend, of no

great note. We have many ſlight, incorrect etchings by him, from his own compoſitions, and from thoſe of other maſters. I ſhall mention the following only:

Venus and Cupid; a ſmall upright plate, inſcribed, *P. Scalberg inv. et ſculp.* 1638.

Chriſt carried to the tomb; a large plate, length-ways, from Raphael.

The battle of Conſtantine; a large print, length-ways, on four plates, from the ſame painter.

Diana and her nymphs; a ſmall plate, length-ways, from Dominichino.

RAPHAEL SCAMINOSSI.

Flouriſhed, 1610.

He was a native of Italy, born at Borgo S. Sepolcro, and is ſpoken of as a painter. We have a very conſiderable number of etchings by this artiſt, amounting, according to Florent le Comte, to 130. They are executed in a bold, dark ſtyle. There is, however, a coarſeneſs in them, which gives them a diſagreeable appearance at firſt ſight; but, on examination, they will be found to poſſeſs great merit. His knowledge in drawing ſeems to have been extenſive; and the characters of the heads of his figures are very ſtriking. His monogram, compoſed of an R. an A. an S. and an F. is copied on the plate at the end of the volume.

The following engravings are by him:

The Virgin and Child; a middling-ſized upright plate, inſcribed *Raphael Schiamioſſius, pictor ex civitate Burgi Sancti incidebat*, A. D. 1613.

St. Francis preaching in the deſert; the ſame, from his own compoſition, dated 1604.

A ſet of fourteen ſmall plates, length-ways, excluſive of the title, entitled, *Myſteria roſarii Beatæ Mariæ Virginis*, publiſhed at Rome 1609; the ſame.

The Sibyls; a ſet of ſmall upright plates, the ſame.

The martyrdom of St. Stephen; a middling-ſized plate, length-ways, from Lucas Cangiage.

A repoſe; a middling-ſized upright print, from Baroccio. Cornelius Cort engraved the ſame compoſition, with ſome ſmall difference only in the legs of the infant.

He etched alſo from Raphael, Paolo Veroneſe, Caſtelli, and other maſters.

LUIGI SCARAMUCCIA, called PERUGINO.

Born, Died, 1684.

This artiſt was an hiſtorical painter of ſome eminence. He was born at Peruſia, and learned the firſt principles of painting from his father; after which he became the diſciple of Guido. He etched ſeveral plates, in which he imitated the ſtyle of Guido. They are executed in a free, ſpirited manner;

ner; but the outlines are exceedingly incorrect; and the extremities of his figures badly drawn. I ſhall mention the two following only:

Chriſt crowned with thorns; a middling-ſized upright plate, from Titian.

St. Benedict overcoming the Devil by his prayers, who had cauſed a large ſtone to be immoveable, which was to be uſed in building a church; a large upright plate, from Lodovico Carracci.

FRANCIS SCATTERUS, or SCALTERIUS.

Flouriſhed, 1577.

He engraved *the map of Cheſhire*, for Saxton's collection of county maps.

H. L. SCHÆRER.

Flouriſhed, 1627.

According to profeſſor Chriſt, he engraved ſeveral little *landſcapes*, which he marked with an H. an S. and an L. joined together. See the plate of monograms at the end of the volume.

HANS, or JOHN SCHAEUFLEIN.

Flouriſhed, 1540.

He was a native of Germany, and an engraver on wood. His prints are executed in a bold, ſpirited ſtyle; and the compoſitions ſhow him to have been a man of genius, though the ſtiff manner, which characteriſed the early German maſters, obſcures much of their merit. Beſides which, they are incorrectly drawn; the extremities of the figures, in particular, are very defective. Schaeuflein uſually marked his prints with an H. and an S. or an I. and an S. joined together, various ways. To theſe he added a baker's peel to expreſs his name; becauſe a *peel* in German is called Schaufel; and the word Schaeuflein ſignifies *a little peel*. All the marks uſed by this artiſt are copied on the plate at the end of the volume.

It is to be obſerved, that one of the uſual marks of Schaeuflein is an H. with an S. upon the croſs bar of the H. and this mark was alſo uſed by an engraver, conſiderably more ancient than he. M. Heineken ſuppoſes, he might have been of the ſame family; and, as I ſee no reaſon to differ in opinion from him, I ſhall conſider the works of that artiſt in this article, and call him The Elder Schaeuflein. He flouriſhed towards the concluſion of the fifteenth century: for though Sandrart tells us, that he had ſeen a print, marked with this monogram, bearing the date 1455, it is generally ſuppoſed, that he was miſtaken. The author of the preface to The Little Chronological Series of Engravers, printed at Cambridge, aſſerts, that the two fives ſhould be two ſevens, which reduces the date twenty-two years: and that probably was the time, in which the elder Schaeuflein lived.

There was alſo a third artiſt, who engraved on wood, and etched on copper, and uſed a mark very like that of the two Schaeufleins. I have ſeen by him *two men fighting*, cut on wood, in a very coarſe, but ſpirited manner;

manner; and a very fine maſterly etching in the ſtyle of a painter, repreſenting *a large company at an entertainment in a garden*. Theſe prints prove him to have been a man of very great abilities. He was probably of the ſame family; I have therefore given his mark with thoſe of the Schaeufleins, on the plate at the end of the volume.

Prints by the elder Schaeuflein, which are chiefly very ſmall; he may therefore be ranked among the *little maſters*;

A crucifixion, with St. John, the Virgin, and two ſoldiers; a ſmall circular plate, two inches and a quarter in diameter.

The Virgin and Child; the ſame ſize.

St. Chriſtopher; the ſame.

St. Laurence converſing with St. Auguſtin; the ſame.

This artiſt was probably a diſciple of Martin Schoen, whoſe ſtyle of engraving he imitated very carefully; but his prints are not equal, in any reſpect, to thoſe of Schoen. He alſo copied ſome of Martin Schoen's engravings. I ſhall mention that only in which a *lady and gentleman are repreſented walking together, and Death appears behind a tree*. This print was alſo engraved by Iſrael Van Mecheln, Wenceſlaus, and Albert Durer.

Prints engraved on wood by the younger Schaeuflein.

Adam and Eve; a ſmall upright print.

Lot and his daughters; a middling-ſized plate, length-ways.

Chriſt preaching to the multitude from the ſhip; a middling-ſized print, length-ways, marked with an I. and an S. joined together without the peel.

The life of Chriſt; a ſet of middling-ſized upright prints, in quarto.

The life of Chriſt; in an octavo volume, conſiſting of 37 prints, entitled *Vite et paſſio Jeſu Chriſti*, &c. publiſhed at Francfort by Chriſtian Egolophus, A. D. 1537. To theſe are added, *Hiſtoriæ Evangelio*; containing *the miracles, parables, &c. of Chriſt*, in 36 prints; the ſame ſize as the above, and printed on both ſides. Theſe are marked with the I. and S. joined together upon the peel.

He alſo engraved on copper. I have ſeen a ſmall print, length-ways, repreſenting *ſoldiers converſing*, executed with the graver only, in a bold, ſpirited ſtyle; and a very free etching of *a landſcape*; a ſmall upright plate, dated 1551.

MATTHÆUS SCHAFFNABURGENSIS.

Flouriſhed, 1545.

An engraver on wood, who executed, from his own deſigns, the cuts for a bible, printed at Wittemberg, 1545. He marked his prints with the initials M. S. placed upon a tablet, and uſually added the date.

ELIAS SCHAFHAUSER.

Flouriſhed, 1700.

An engraver, mentioned by profeſſor Chriſt, as a native of Augſburg. He marked his plates with the initials E. S.

C. VAN

C. VAN SCHAGEN.

Flouriſhed,

He was a native of Holland, and probably a diſciple of Oſtade. I have ſeen a ſlight etching by him, repreſenting *a cottage ſcene, with an old man*, from a deſign of his own.

JORG SCHAPFF.

Flouriſhed, 1448.

One of the moſt early engravers on wood. He executed the cuts for a book of Chiromancy by Dr. Hartlieb. Baron Heineken, in his Idea of a complete Collection of Prints, has given us a copy from one of theſe engravings, and nothing certainly can be more rudely executed. The book, it ſeems, conſiſts of 24 leaves, printed on both ſides, the diſcourſe itſelf being cut upon blocks of wood. It is dated 1448; and the name of the engraver, who was a native of Augſburg, is at the bottom of one of the leaves, **Jorg Schapff in Augſpurg.** I have ſpoken of this book in the Eſſay on engraving upon wood, at the beginning of this volume.

GEORGE SCHARFFENBERG.

Flouriſhed, 1560.

A native of Saxony, and an engraver on wood. He marked his plates with a G. and an S. joined together.

GASPAR SCHECKSI.

Flouriſhed, 1627.

This artiſt engraved the ſtars, and other ornamental parts of the plates for a book in folio, entitled, *Cœlum Stellatum Chriſtianum*. The figures were executed by Lucas Kilian. He appears to have been a native of Augſburg, where this book was printed, A. D. 1627.

GEORGE VAN SCHEINDEL.

Flouriſhed,

He was a native of Holland, and engraved in a very neat ſtyle, bearing much reſemblance to that of Callot. His landſcapes poſſeſs great merit. We have by him twelve ſmall *landſcapes*, length-ways, apparently from nature, ornamented with excellent little figures: alſo a ſet of *habits of the countrywomen of the ſeveral Cantons of Holland*; ſmall upright plates, from Buytewech.

M. SCHEITS.

Flouriſhed, 1672.

He was a native of Holland, and probably a painter. We have by him ſome ſlight etchings in a bold, free ſtyle. I ſhall mention the following only:

An

An old man playing upon the violin, with a woman ſinging, before the door of a cottage; inſcribed *M. Scheits fecit*, 1672.

SCHELLENBERGER.

Flouriſhed, 1660.

A name affixed to the portrait of *Gaſpar Jellez*, engraved for the third volume of *Priorato's Hiſtory of the Emperor Leopold.*

PETER SCHENCK.

Flouriſhed, 1700.

He was a native of Holland, and reſided at Amſterdam. He engraved a great number of plates; many of which are in mezzotinto; but perhaps he is more generally conſidered as a publiſher, than as an engraver. I have before me a ſet of one hundred ſmall half ſheet plates, length-ways, entitled *Roma Æterna*, conſiſting of views in and about Rome; many of which, apparently, were engraved by himſelf. We have alſo ſeveral portraits by him in mezzotinto; but his works prove him to have been a man of more induſtry than genius.

SCHENDEL. See SCHEINDEL.

ANTHONY SCHEVENHUYSEN.

Flouriſhed, 1695.

We have by him a ſet of one hundred ſmall upright plates, repreſenting the different *trades in Holland*, dated 1695.

SCHIAMINOSE. See SCAMINOSSI.

ANDREA SCHIAVONI.

Born, 1522. Died, 1582.

A celebrated hiſtorical painter, born at Sebenico in Dalmatia, who, under all the diſadvantages of poverty, purſued his ſtudies in the art of painting with the greateſt ſucceſs. His colouring eſpecially is ſpoken of with the warmeſt commendation. He etched ſome few plates from his own compoſitions, and others from Parmigiano, &c. I ſhall mention only *the rape of Helen*, a large plate, length-ways, from his own compoſition.

BARTOLOMEO SCHIDONE.

Born, 1560. Died, 1616.

He was born at Modena, and was the diſciple of Lodovico Carracci. He ſtudied the works of Correggio with attention, and imitated his ſtyle of painting with great ſucceſs. He died at Parma, of grief, as it is reported, for

for having loſt by gaming a ſum of money, ſo large as to ruin himſelf entirely. The following etching is ſaid to be the only one by his hand: *The Virgin and Child with Joſeph,* half figures, a ſmall upright plate, nearly ſquare, from a compoſition of his own.

JAMES VANDER SCHLEY.

Flouriſhed, 1730.

He was a native of Holland, and a diſciple of Bernard Picart, whoſe ſtyle of deſigning and engraving he imitated with ſome ſucceſs. We have a great number of *vignettes* and other *book-plates* by him; alſo ſeveral *portraits*. I ſhall mention only the portrait of *Bernard Picart his maſter,* from M. Des Angles, ſurrounded by emblematical figures, invented by Schley himſelf; a large half-ſheet print.

GABRIEL SCHLUSSELBURGER.

Flouriſhed,

The name of an old engraver, cited by le Comte; but none of his works are ſpecified.

GEORGE FREDERIC SCHMIDT.

Flouriſhed, 1760.

He was a native of Germany, and reſided a conſiderable time at Paris, where he became a member of the Royal Academy. He went from thence to Ruſſia, and afterwards ſettled at Berlin. He worked principally with the graver, in a very neat, clear ſtyle. His prints prove him to have been a man of great abilities. We have many very excellent portraits, as well as other ſubjects, by him.

JACOB SCHMITZER, or SCHMUTZER.

Flouriſhed, 1760.

A modern deſigner and engraver, by whom we have ſeveral *portraits* very neatly executed. He was of the ſame family with thoſe mentioned in the following article.

ANDREA SCHMUTZER.

Flouriſhed, 1760.

This artiſt, together with his brother Joſeph Schmutzer, reſided at Vienna in Auſtria, where they engraved part of the pictures of Rubens, repreſenting *the hiſtory of Decius,* in the gallery of the Prince of Lichtenſtein.

John Adam Schmutzer, brother to the above artiſt, was alſo an engraver.

GABRIEL SCHNELLBOTZ.

Flouriſhed, 1590.

This artiſt reſided at Wittemberg, where he engraved a conſiderabel

number of very excellent prints. He marked them with an arrow, upon which he placed an S. the family name of this maſter ſignifying an arrow in the German language.

JOHN SCHNITZER.

Flouriſhed, 1480.

He was an engraver on wood, and executed *the geographical charts for the edition of Ptolemy*, printed at Ulm, 1486. On *the map of the world*, which is ornamented with ten rude heads, repreſenting *the winds*, is this inſcription, *Inſculptum eſt per Johannem Schnitzer de Arnſkheim*, or Arnſheim.

MARTIN SCHOEN.

Born, Died, 1486.

This ingenious artiſt was a native of Culmbach, and was at once a goldſmith, a painter, and an engraver. In the latter part of his life he was eſtabliſhed at Colmar in Alſatia, where he died, 1486.

At a time when the art of engraving was in its very infancy, this maſter began to practiſe it; and when we conſider the manifeſt diſadvantages he laboured under, we cannot but be aſtoniſhed at the perfection to which he carried the mechanical part of it. His compoſitions, though obſcured by that formality and ſtiffneſs, which characterize the works of the early German artiſts, prove him to have been a man of genius and judgment. The naked parts of his figures, it muſt be owned, are very incorrect; but then he has frequently given ſuch expreſſion to the heads, as in ſome meaſure compenſates for the other deficiency. Michael Angelo was ſo pleaſed with the print of *St. Anthony carried into the air by the evil ſpirits*, that he ſtudied from it himſelf; which was paying a very high compliment to the abilities of Schoen; and really the head of the ſaint is very beautifully repreſented, with the ſtrongeſt marks of patience and reſignation in his countenance. The devils are the efforts of a fertile imagination; their forms are varied and contraſted with great ingenuity.

I have ſpoken already of Martin Schoen, in the fourth chapter of the Eſſay on the Origin and Progreſs of Engraving, at the beginning of the firſt volume, pages 16 and 17. An exact copy of one of his prints is alſo given in the preſent volume. The plates engraved by him are exceedingly numerous. I ſhall ſelect the few following only, all from his own compoſitions:

The life of the Virgin; a ſet of twelve middling-ſized upright plates.

The life of Chriſt; a ſet of twelve ſmall upright plates.

Chriſt carrying his croſs; a large plate length-ways.

The death of the Virgin; a middling-ſized upright plate. This was engraved by Iſrael Van Mecheln, Wenceſlaus of Olmutz, and other contemporary artiſts.

A very ſmall ſet of *the apoſtles*.

The wiſe and fooliſh Virgins; ten very ſmall upright plates.

A battle againſt the Saracens, in which St. James appears on the part of the Chriſtians; a large plate, length-ways: the diſtant figures are not entirely finiſhed.

St. Anthony carried into the air by demons; a middling-ſized upright plate.

St. Sebaſtian tied to a tree; a ſmall upright print. This is copied plate 2. of this volume.

An incenſe cup or cenſer; a middling-ſized upright plate. Iſrael Van Mecheln alſo engraved this cup.

See the mark, conſtantly uſed by Martin Schoen, upon the plate at the end of the volume.

BARTHELEMY SCHOEN.

Flouriſhed, 1480.

According to Profeſſor Chriſt, he was ſaid to have been the brother of Martin Schoen. His engravings are certainly very ancient, and marked with a B. and an S. ſeparated by a croſs reſembling that of Martin Schoen, which confirms the probability of their being brothers. The ſtyle of engraving of the one reſembles that of the other. But the prints by Barthelemy are not executed with that neatneſs and expreſſion, which we find in the works of Martin.

The original engravings by Barthelemy appear to be groteſque figures (many of which are by no means deſtitute of humour). I ſhall mention the following:

An old beggar man, with an old woman in a wheel-barrow; a ſmall plate, length-ways.

Two groteſque heads, well marked, *repreſenting an old man and woman*; the ſame.

A man playing on a lute, and an old woman holding a ladle in one hand, and a jar in another, the ſame.

A lover and his miſtreſs; a ſmall circular plate.

He alſo copied *the Life of Chriſt*, and many other plates, from Martin Schoen.

See the mark of this artiſt upon the plate, at the end of the volume. Paul and George Schoen are ſaid to have been goldſmiths, and brothers to Martin Schoen. The matter is however exceedingly doubtful; at leaſt, their works are not known.

ERHART SCHOEN.

Flouriſhed, 1530.

He was perhaps of the ſame family with the preceding artiſts; but of this particular we find no certain account. He engraved on wood; and his works deſerve every commendation for their neatneſs and accuracy. The naked parts of the human figure he did not draw correctly; but the heads are marked with ſpirit; and his compoſitions prove him to have been a

man of genius. I have ſeen by him a frontiſpiece, in folio, repreſenting *a genealogical branch from Jeſſe to Chriſt*, with figures of the principal perſonages, very delicately executed. He marked his plates with an E. and an S. joined together, with a ſmall knife under them. See the plate of monograms at the end of the volume.

HANS, or JOHN HENRY SCHOENFELD, or SCHOONFELD

Born, 1619. Died, 1689.

He was born at Bibrach in Germany, and was the ſcholar of John Sechelbein. He excelled in painting hiſtorical ſubjects, landſcapes with animals, and architecture. Profeſſor Chriſt, by miſtake, attributes to this artiſt the ſmall engravings, printed at Augſburg, A. D. 1626, and marked with an H. and an S. joined together; at which time he could not have been above ſeven years of age; and we can hardly ſuppoſe him capable, at that early period, to have executed ſuch performances. M. Heineken, and other authentic authors, tell us, that he did engrave, but the ſubjects are not ſpecified.

M. SCHOEVAERTS, or SCHOEVARDTS.

Flouriſhed,

He was a native of Holland; but an artiſt of no great note. We have ſeveral ſlight, incorrect etchings by him, of *Dutch merriments*, from his own compoſitions; alſo from thoſe of Teniers and other maſters.

ADRIAN SCHOONEBECK.

Flouriſhed, 1690.

He was a native of Amſterdam, and a deſigner as well as an engraver. His works, however, have very little to recommend them. They are executed in the ſtyle of Romain de Hooghe, whoſe diſciple it is probable he was; but they do not poſſeſs that merit, which we find in thoſe of De Hooghe. He publiſhed two volumes in octavo, containing *the habits of all the religious orders in Europe*, &c. We have alſo by him a variety of *frontiſpieces*, and other *book-plates*.

J. V. SCHOORE.

Flouriſhed,

An indifferent engraver of the laſt century. We have, among other things by him, *St. Vincent*, a whole length figure ſtanding, from A. Sallaerts; a large upright plate.

FRANCIS SCHOOTER.

Flouriſhed,

To a portrait of *Des Cartes* the Philoſopher, in octavo, engraved in a very bad ſtyle, is this inſcription: *Franciſcus a Schooter, ad. viv. del. ſculp.*

HANS,

HANS, or JOHN SCHOREL.

Born, 1495. Died, 1562.

A celebrated painter of hiſtorical ſubjects, landſcapes, and portraits. He was a native of Germany, and is ſaid by ſome to have ſtudied under Albert Durer. The prints on wood, marked with an S. incloſed in a G. which is ſurmounted by a ſort of double croſs, are attributed to him by the author of the Abecedario; but without the leaſt reaſon, unleſs we ſuppoſe, that he Italianiſed the baptiſmal name, and wrote it *Giovanni*. Profeſſor Chriſt and Papillon aſcribe theſe prints to Sigiſmond Gelenius, under which article the reader will find them deſcribed.

HANS, or JOHN FREDERICK SCHORER.

Flouriſhed, 1619.

A native of Nuremberg. He is ſpoken of as a painter, and profeſſor Chriſt informs us, that he engraved on copper, and marked his prints with an H. an F. and an S. joined together, followed by a ſecond F. for *fecit*, and the date 1619. See the mark copied on the plate at the end of the volume.

J. VAN SCHORQUENS.

Flouriſhed, 1600.

He was probably a native of Holland; but it appears, that he reſided at Madrid, where he executed ſeveral folio *frontiſpieces* and other *book-plates*, in a neat, ſtiff ſtyle, entirely with the graver. I ſhall mention the frontiſpiece only to a Commentary on the Prophets, by Balthaſaro, in folio, inſcribed *J. Van Schorquens fecit en Madrid.*

A. SCHOUMAN, or SCHOUWMAN.

Flouriſhed,

He was a native of Holland, and engraved in mezzotinto; but his prints are by no means well executed. We have ſeveral ſubjects from his own compoſitions; others from thoſe of J. Hals, and a great number of *portraits*. As they are by no means ſcarce, I ſhall not ſpecify any of them.

HANS, or JOHN SCHRODER.

Flouriſhed, 1600.

He appears to have been a native of Germany, and, according to profeſſor Chriſt, he engraved ſeveral plates of *ornamental foliage*, &c.

PETER SCHUBART.

Flouriſhed, 1696.

He was, according to profeſſor Chriſt, a painter, and reſided at Venice. The engravings, marked with the letters P. S. d. E. which that author explains in this manner, *Peter Schubart de Ehrenberg*, are attributed to him.

A. G.

A. G. J. SCHUBLER.

Flouriſhed, 1626.

A very indifferent engraver of portraits. He was a native of Germany, and reſided probably at Nuremberg. Part of the plates for a work in folio, entitled *Icones Bibliopolarum et Typographorum*, publiſhed in that city and at Altdorff, A. D. 1626, are by him.

PETER VAN SCHUPPEN.

Flouriſhed, 1670.

This artiſt was a native of Antwerp, where he probably learned the firſt principles of drawing and engraving; but he completed his ſtudies at Paris, and worked in a ſtyle much reſembling that of Francis de Poilly. His prints prove him to have been a man of genius; particularly his *portraits*, ſeveral of which are exceedingly fine. We have by him,

A holy family; a middling-ſized circular plate, from Raphael, dated 1661.

A holy family; a middling-ſized upright plate, from Gaſpar de Crayer.

A holy family, with St. John, who holds a pigeon; the ſame, from Sebaſtian Bourdon. The firſt impreſſions are before the drapery was put over the nudity of the infant.

Among his portraits, which are numerous, may be reckoned that of *Louis XIV. of France*, from Le Brun, a middling-ſized upright plate; that of *Cardinal Mazarin*, from N. Mignard, the ſame; and thoſe of the *King and Queen of Sweden*, from Klooker, the ſame, &c.

CORNELIUS NICHOLAS SCHURTZ.

Flouriſhed, 1670.

A very indifferent engraver, who reſided at Nuremberg. We have by him ſome bad *portraits* and other *book-plates*. He often marked his prints with the initials C. N. S. only.

CORNELIUS SCHUT.

Born, 1600. Died, 1660.

He was a native of Antwerp, and the diſciple of Rubens. He painted hiſtorical and poetical ſubjects with much ſucceſs. He amuſed himſelf greatly with the point; and we have a conſiderable number of prints by him, etched in a very ſlight ſtyle, reſembling that of Caſtiglione, but bolder and more determined. The drawing of the naked parts of the human figure is incorrect; but the characters of his heads are generally expreſſed in a maſterly manner. The compoſitions are judiciouſly made, and prove him to have been a man of great genius.

The martyrdom of St. Laurence; a middling-ſized upright plate.

The ſaints in glory; the ſame.

Mars, Venus, and Flora; a ſmall upright oval.

Bacchus,

Bacchus, Ceres, and Pomona; its companion.
The liberal arts; a ſet of eight middling-ſized plates, length-ways.
Many *madonas*, and other *devotional ſubjects*, &c.

S C H U T E R.

Flouriſhed, 1760.

He engraved the *portrait of Rembrant*, from a picture by that maſter, for the firſt volume of prints, from the paintings in the cabinet of the Marquis Gerini.

LAMBERT SCHWABE, or SUAVIUS.

Flouriſhed, 1545.

Sandrart confounds this artiſt with Lambert Lombard; others again have called him Suſs or Suterman; but profeſſor Chriſt informs us, that his proper name was Schwabe, which in Latin he wrote Suavius. He was a native of Liege in Flanders, and was the diſciple of Lambert Lombard. He worked conſiderably from the deſigns of that maſter; but we have many engravings by him from his own compoſitions; and of thoſe I ſhall particularly ſpeak. His figures are generally tall and thin; the outlines of the naked parts of them are very correct; but they want dignity of ſtyle to render them agreeable. His draperies are uſually divided into ſmall folds, which by not being ſufficiently varied or contraſted with each other, form unpleaſing lines. The attitudes of his figures are ſeldom well choſen, or properly adapted to the ſubject, and the management of the light and ſhadow is by no means commendable. His ſtyle of engraving is very neat, and ſeems to have been contracted in the German ſchools; but his mode of deſign diſcovers more of the Italian, than of the German taſte. He ſometimes marked his prints with the initials L. S. only: they are, however, eaſily diſtinguiſhed. He engraved a conſiderable number of plates; but as they are not very rare, I ſhall mention the following only by him, from his own compoſitions.

The reſurrection of Lazarus; a ſmall plate, length-ways, dated 1544.
The entombing of Chriſt; the ſame.
St. Peter and St. John healing the lame man at the gate of the temple; a large plate, length-ways, dated 1553.
The twelve apoſtles; ſmall upright plates, dated 1545, 1547, and 1548.
Some *portraits*, and a variety of other ſubjects, from Lambert Lombard, &c.

WILLIAM SCHWAN.

Flouriſhed, 1630.

An engraver on copper, mentioned by profeſſor Chriſt, who informs us that he was a native of Brunſwick; but his works are not ſpecified.

SCHWARTZ.

Flouriſhed, 1626.

A very indifferent engraver of portraits and book-plates. Specimens of his works may be found in a folio publication, entitled *Icones Bibliopolarum et Typographorum*, printed at Nuremberg, 1626.

MELCHIOR SCHWARTZENBERGER.

Flouriſhed,

An engraver on wood, who is ſuppoſed by profeſſor Chriſt to have worked conjointly with John Feyeraband the Bookſeller; at leaſt, it appears that he executed ſome *frontiſpieces* for him.

JOHN SCHWEIZER.

Flouriſhed, 1660.

He reſided at Heidelberg, and was probably a native of that place. He worked chiefly, if not entirely, for the bookſellers; and his engravings are very indifferently executed. I ſhall mention only the *portrait of William Balthazer Frenhers*, in an oval, a ſmall upright plate, from Peter Schik; and the plates for a work entitled, *Parnaſſus Heidelbergenſis, omnium illuſtriſſimæ hujus academiæ profeſſorum icones exhibens.* The *frontiſpiece* and other *ornamental parts* of this work are engraved from his own deſigns.

J. SCHYNVOET.

Flouriſhed, 1700.

He certainly reſided in England, and we have by him ſeveral *bird's-eye views of gentlemen's ſeats*, engraved in a ſtyle reſembling that of Kip, which artiſt he probably aſſiſted. They are chiefly from his own drawings.

GIOSEFFO SCOLARI.

Flouriſhed, 1580.

A native of Venice. Papillon has attributed to this painter ſeveral engravings on wood; and, among them, a print in chiaro-ſcuro on two ſheets, in three colours, the ſubject of which, he tells us, was taken from the New Teſtament; but he has not particularized it. Thoſe I have ſeen are,

The entombing of Chriſt; a large upright plate, very rudely executed, but evidently the work of a maſter.

A dead Chriſt lying on the ground, a foreſhortened figure, with the Virgin Mary, a middling-ſized print, nearly ſquare.

St. Jerome ſtanding and holding a crucifix; a very ſpirited engraving. This is a large upright print.

The rape of Proſerpine; the ſame, nearly ſquare.

But after all, it is not certain, that he was the engraver; for the inſcription upon them by no means juſtifies the ſuppoſition, being only *Gioſeppe Scolari*

Scolari inv. I know nothing of the print in chiaro-ſcuro. Andrea Andriane indeed engraved a large print from this maſter in chiaro-ſcuro, with three blocks, repreſenting *Chriſt carried to the tomb.*

ORAZIO SCOPPA.

Flouriſhed, 1642.

He was a native of Naples, and probably a goldſmith. We have, deſigned and engraved by him, a ſet of fifteen plates in folio, containing deſigns for *chalices*, *croſiers*, and other eccleſiaſtical ornaments. They are ſlightly etched; but in a very ſpirited ſtyle.

SINIBALDO SCORZA DA VOLTAGGIO.

Born, 1600. Died, 1641.

He was a native of Italy, and ſcholar of G. B. Paggi. We have ſome engravings by him from his own compoſitions.

GIRARD JOHN BAPTIST SCOTIN THE ELDER.

Flouriſhed, 1680.

He was a native of France, and a diſciple of Francois de Poilly. He executed his plates with the graver, in a neat, but ſlight ſtyle, without taſte; and the outlines of his figures, in general, are very incorrectly drawn. Among other engravings, the following are by him: *the marriage of St. Catherine*, half figures, a middling-ſized upright plate, from Alexander Veroneſi, for the collection of engravings from the pictures, in the king's cabinet. *The circumciſion of Chriſt*; a large upright plate from C. Mignard.

The baptiſm of Chriſt; the ſame, its companion. *The Country Life*; a middling-ſized upright plate, from Dominico Feti.

J. B. SCOTIN, a name affixed to ſome very indifferent anatomical prints, etched, and finiſhed with the graver, for Boudon's Anatomy, in two volumes, octavo, publiſhed at Paris, 1734.

GIRARD SCOTIN THE YOUNGER.

Flouriſhed, 1730.

He was a native of France, and related to Girard J. B. Scotin, mentioned above. He learned the principles of the art of engraving in his own country. He came into England, where he continued a conſiderable time, working chiefly for the bookſellers. He was an induſtrious man; but his prints do no great credit to his taſte. Among his beſt plates may be reckoned the following: *Ælfred receiving the account of the defeat of the Danes*, a middling-ſized plate, length-ways, from Blakeney. *Beliſarius*, a large plate, length-ways, from the ſuppoſed picture by Vandyck at Chiſwick. We have alſo ſome *portraits* by him; but none of any great conſequence.

G. S C O T T.

Flouriſhed,

A name affixed to a ſmall upright half figure, from Guido, very indifferently executed.

C H A R L E S S C R E T A.

Flouriſhed,

He was a native of Bohemia, and engraved ſome ſmall plates, which he marked with the initials C. S. B.

S C U P P E R. See S C H U P P E N.

S E A M E R.

Flouriſhed, 1730.

We have by him a ſmall ſatirical print, very ſlightly etched, repreſenting *a man on horſeback*, giving his purſe to a country girl, who has got a baſket of eggs upon her arm. It is inſcribed, Mr. Seamer, Jun. *fecit*, 1734.

M A R T I N D E S E C O.

Flouriſhed,

This artiſt, according to Baldinucci, marked his plates with an M. and and S. divided by a ſmall croſs. See the plate of monograms at the end of the volume.

R E N A U D I N D E S E D A N.

Flouriſhed,

According to Florent le Comte, he engraved ſome few plates; but the ſubjects are not ſpecified.

J E R E M I A H J A M E S S E D E L M A Y R.

Flouriſhed, 1735.

He is mentioned by Baron Heineken, as a painter and an engraver. His chief work ſeems to be the views, in large folio, of *the imperial library at Vienna*, which he engraved from his own drawings. They were publiſhed, 1737.

S E G A E R S.

Flouriſhed,

A name affixed to the portrait of *Godef. Chodkiewie of Ruſſia*.

P. P. A. R O B E R T D E S E I S.

Flouriſhed,

This name is affixed to a ſlight but maſterly etching, attempted in the ſtyle

ſtyle of Rembrant. It repreſents *Lot with his two daughters*; and is very correctly drawn. The word *fecit* being added to the name of the artiſt, gives us great reaſon to conclude, that it is from a compoſition of his own. It is a ſmall upright plate.

D. G. SEMPELIUS.

Flouriſhed, 1580.

This artiſt copied ſome of the prints by Albert Durer with great ſucceſs. *The deſcent of Chriſt into hell*, from the Life of Chriſt, by that maſter, a ſmall upright plate, is a good ſpecimen of his abilities. The original is dated 1512, which date the copy alſo bears, and the date 1580, when it was engraved.

JOHN SENEX.

Flouriſhed, 1720.

He engraved the *London Almanacks* from the year 1717 to 1727, excepting that only for the year 1723, which was executed by John Clarke.

HERCULES SEPTIMUS, or SETTE.

Flouriſhed, 1560.

He was a native of Modena, and etched ſeveral hiſtorical ſubjects; alſo ſome architectal ornaments, &c. He marked his plates with the initials H. S. and uſually added the date, as, H. S. 1558.

L. SEQUENOT.

Flouriſhed, 1671.

We have ſome *frontiſpieces* and other *book-plates* by this engraver, very badly executed.

PHILIP SERICCUS, or SYTICUS.

Flouriſhed, 1560.

This name is affixed to the portrait of *Pope Pius the Fifth, ſurrounded with ornamental figures*, executed in a very neat, pleaſing ſtyle, with the graver only, from his own deſign. He alſo engraved *a holy family*, a middling-ſized upright print from M. Angelo Buonarota; and *Chriſt upon the croſs, with St. John and the Virgin Mary*; a large upright plate, from the ſame painter; theſe prints are by no means devoid of merit.

PETER SERWOUTER, or SHERWOUTER.

Flouriſhed, 1610.

He was a native of Antwerp, or, at leaſt, he reſided there. He worked with the graver only, in a clear, neat ſtyle, but without any great marks of good taſte. His plates are not ſufficiently finiſhed to produce a pleaſing effect; nor accurate enough to bear examination. The following prints are by him:

Sampſon killing the lion; a middling-ſized plate, length-ways, from David Vinckenbooms.

David killing the bear; its companion, from the ſame painter.

An emblematical print, repreſenting in the front, *a Dutch merry making, with figures dancing, and a cottage in the back-ground, from the door of which, a man and his wife are iſſuing forth to oppoſe a man with a drawn ſword*, dated 1608, without any painter's name, but apparently from Vinckenbooms.

Part of the plates for *Thibault's Academie de L'eſpee*, in folio, publiſhed at Antwerp, A. D. 1628. See the mark, which he ſometimes uſed, compoſed of a P. and an S. joined together.

FRANCESCO SESSONE.

Flouriſhed, 1760.

He engraved ſeveral of the plates for the *Antiquities of Herculaneum*, publiſhed at Naples by royal authority.

B. S. SETTEZKY.

Flouriſhed,

We have ſome very indifferent *ornamental engravings*, &c. by this artiſt.

P. SEVIN.

Flouriſhed, 1689.

A very indifferent engraver of *frontiſpieces* and other *book-plates*. I have ſeen by him the *frontiſpiece to Tachard's French and Latin Dictionary*, &c. from his own deſign.

J. A. SEUPEL.

Flouriſhed,

An engraver of portraits, which he frequently drew himſelf from the life. He worked in a very neat ſtyle, with the graver only; but the ſtiffneſs and formality of his performances prove his want of taſte. I ſhall mention only the portrait of *John Schilter*, in folio.

JOHN GODFRED SEUTER.

Flouriſhed, 1750.

He was a native of Germany; but reſided in Italy a conſiderable time, where he engraved part of the plates, which were taken from the pictures in the collection of the Marquis Gerini.

VALENTIN SEZENIUS.

Flouriſhed, 1620.

He engraved ornaments and groteſque ſubjects, and marked his plates with the initials V. S. and ſometimes added the date.

B. SI-

B. SIGRILLI.

Flouriſhed, 1760.

A modern Italian artiſt, who engraved part of the plates for the collection of prints, taken from the pictures of the Marquis Gerini.

ROBERT SHEPHERD.

Flouriſhed, 1660.

He was a native of England, and probably a diſciple of Loggan, from whoſe drawings he ſometimes engraved. His works, the beſt part of which are *portraits*, do him no credit. He copied, on a ſmaller ſcale, the *battles of Alexander*, from the prints, which Girard Audran engraved after the pictures of *Le Brun*; but theſe are very wretched performances.

SHERLOCK.

Flouriſhed, 1760.

He was a native of England, and engraved ſeveral *landſcapes* from Pillement and other maſters. We have alſo ſome *portraits* by him; among others, that of *N. J. Bapt. Cirri.*

WILLIAM SHERWIN.

Flouriſhed, 1690.

He was an Engliſhman, and the ſon of a clergyman; but it does not appear from whom he learned the art of deſigning and engraving. He was a royal engraver by patent, and the only perſon known to have had that honour; which, however, his merit as an artiſt certainly could not have procured him. His beſt prints are frontiſpieces, and other book-plates; ſome of which deſerve commendation. We have, according to Ames, about 16 *portraits* by him; thoſe which I have ſeen are very ſtiff, and in every reſpect indifferent performances. He engraved from his own deſigns, the *frontiſpiece* and the greater part of the cuts for the edition of *God's Revenge againſt Murder*, in folio, printed 1669; and ſometimes uſed a monogram, compoſed of a W. and an S. joined together. Among his portraits are the following:

Charles II. a whole length, in folio, prefixed to Aſhmole's Order of the Garter.

Chriſtopher Duke of Albemarle, in armour.

William Sermon, M. D. inſcribed *W. Sherwin ad vivum del. et ſculp.* 1671.

Judge Powel, dated 1711.

He alſo ſcraped ſome few mezzotintos; but they are exceedingly bad. I ſhall mention only the portrait of *Monſieur Beverland*, a very rare print.

SHERWOUTER. See SERWOUTER.

SIBELIUS.

Born, Died, 1785.

He was a native of Amſterdam, and learned the art of engraving in the ſchool of Houbraken. He reſided in London ſeveral years, and died in that city, where he had been principally employed by Sir Joſeph Banks, in his great botanical work. We have alſo ſome few *portraits* by him; one in particular, of *Mrs. Rudd*, after Dodd, dated 1775.

SIBENECENSIS, or SIBENICO. See BONIFACE.

JOHN SIBMACHER.

Flouriſhed,

He etched, in a ſlight, incorrect ſtyle, many of the plates of *the Antique Statues*, &c. in folio, for Boiſſard's collection.

CHRISTOPHER VAN SICHEM.

Flouriſhed, 1600.

He was a native of Holland, and reſided chiefly at Amſterdam. He engraved both on wood and on copper; and if his genius had been equal to his induſtry and application, he would, without doubt, have been an artiſt of the firſt rank. But this was not the caſe; for Sichem poſſeſſed a very ſmall portion of taſte. The merit of his engravings on copper conſiſts principally in the neatneſs: on wood, he executed ſome *portraits* and other ſubjects from Goltzius, which deſerve commendation. The works of this artiſt are exceedingly multifarious, and not at all ſcarce. I ſhall therefore mention the following ſets of prints only:

Iconica Hæreſiarcharum; conſiſting of a great number of ſmall upright plates of *the principal reformers of the church*, from his own deſigns, publiſhed at Amſterdam, 1609.

The whole length portraits, in folio, of *the Earls of Holland and Zealand*, alſo from his own deſigns. See his monogram, compoſed of a C. a V. and an S. joined together, on the plate at the end of the volume.

CORNELIUS VAN SICHEM.

Flouriſhed, 1640.

He was of the ſame family with the preceding artiſt; and their works are generally confounded together; not only becauſe they both uſed the ſame mark or monogram, but alſo from the ſimilarity there is between their engravings. The prints however by Cornelius, on wood, are ſtiffer than thoſe of Chriſtopher, and heavier in the execution. On copper, the difference is not ſo viſible. I ſhall mention by Cornelius the following engravings on wood:

A compilation of prints, conſiſting of upwards of 600; being ſubjects from the *Old and New Teſtament*. *Figures of ſaints and holy perſonages.*

The cardinal virtues, &c. of various ſizes, and from the deſigns of different painters. Many of them are copies from prints. See his mark on the plate at the end of the volume.

KARL VAN SICHEM.

Flouriſhed, 1600.

He was of the ſame family with the foregoing artiſts, and engraved on wood and copper. See the marks, attributed to him, upon the plate at the end of the volume.

LIEUT. COLONEL DE SIEGEN.

Flouriſhed, 1643.

He was an officer in the ſervice of the Landgrave of Heſſe, and the firſt inventor of that ſpecies of engraving, called mezzotinto. In the year 1643, according to Baron Heineken, he executed in that manner, a portrait of the *Princeſs Amelia Elizabeth of Heſſe.* From this gentleman Prince Rupert learned the ſecret, and brought it with him to England, where it has been carried to the ſummit of perfection.

SILVESTRE DE RAVENNA. See RAVENNA.

ISRAEL SILVESTRE.

Born, 1621. Died, 1691.

This celebrated artiſt was born at Nanci in Lorraine. It does not appear from whom he learned the firſt principles of deſigning and engraving; but it is highly probable, that his inſtructor was his uncle Iſrael Henriet, who was eſtabliſhed as an engraver and printſeller at Paris. With him he had alſo an opportunity of ſeeing the works of Della Bella and Callot, from which he drew no ſmall aſſiſtance. His genius inclined him to the deſigning of landſcapes and views, which he performed with great taſte, lightneſs, and beauty of effect. Theſe he enriched with figures, judiciouſly introduced, and drawn in a maſterly ſtyle. His works, which are very numerous, conſiſting of upwards of 700 prints, are executed with a fine point, and in a neat, clear ſtyle. The diſtant parts of his landſcapes, in particular, are very finely expreſſed, They are very ſlight, yet no part of them is confuſed; but the effect is exceedingly agreeable to the eye.

Silveſtre's merit recommended him to the notice of Louis XIV. and he was employed by that monarch to make drawings of the royal palaces, and the places he had conquered; which the artiſt performed greatly to the ſatisfaction of his patron; and he was, on his return to Paris, appointed drawing maſter to the Dauphin, having a penſion allowed him, and apartments in the Louvre. He was alſo elected member of the Royal Academy of painting and ſculpture.

After the death of Iſrael Henriet his uncle, Silveſtre, who was his heir at law, poſſeſſed all his plates; among which were the greater part of the works of

of Callot and Della Bella. To theſe he added all that he could purchaſe, which theſe artiſts had afterwards done. He went twice to Italy, where he procured a conſiderable number of drawings, many of which he engraved.

He died at Paris in the month of October, A. D. 1691, aged 70 years, leaving behind him a moſt reſpectable character. The following are ſome of his principal performances:

The grand carouſal, or royal entertainment, at Paris, 1662, conſiſting of 108 prints. He was aſſiſted by F. Chauveau, who engraved ſome of theſe plates.

The pleaſures of the Enchanted Iſland; conſiſting of nine prints, with a *vignette*, &c.

Views of Paris, and of the *Royal Palaces*, &c.

A large view of Rome, on four plates.

A view of the Campo Vacino, and of the *Coliſeum at Rome*; the laſt is very rare.

Views of ſeveral palaces in Italy, &c.

ALEXANDER SILVESTRE.

Flouriſhed, 1700.

He was the ſon of Iſrael Silveſtre, mentioned in the preceding article. He etched ſeveral landſcapes, from the deſign of Louis Silveſtre, his brother; but his engravings are not held in equal eſteem with thoſe of his father.

NICHOLAS CHARLES SILVESTRE.

Born, 1700. Died, 1767.

He was the grandſon of Iſrael Silveſtre, mentioned above. It appears from Baſan, that he was drawing maſter to the King and the Royal Family of France. He died A. D. 1767, aged 67 years. We have engraved by him the following plates:

Ubald and the Daniſh Knight, ſearching for Rinaldo in the palace of Armida; a middling-ſized plate, length-ways, from Le Moine.

A hunting ſubject, from Audray, the ſame.

SUSANNAH SILVESTRE.

Flouriſhed,

This lady was of the ſame family with the preceding artiſts. She engraved ſeveral *portraits* and *heads* from Vandyck.

BALTHASAR SILVIUS.

Flouriſhed, 1555.

He was apparently a native of Germany. We have ſeveral prints by him, which he executed with the graver only, in a coarſe, looſe ſtyle. He worked

worked principally from his own compoſitions, which have but little merit to recommend them. I ſhall mention only, *Lot and his daughters*, a middling-ſized plate, length-ways, dated 1555. He ſometimes marked his plates with the initials B. S.

PETER SIMON.

Flouriſhed, 1680.

This artiſt was a native of France. It does not appear from whom he learned the art of engraving; but it is probable, that he ſtudied in the ſchool of Robert Nanteuil. Simon's beſt works are portraits, which he often drew himſelf; and many of them are as large as life. His ſtyle of engraving bears great reſemblance to that of Nanteuil; and though his works are not equal to thoſe of that celebrated maſter, they, however, poſſeſs a very conſiderable ſhare of merit. His portraits are not ſcarce. I ſhall therefore only particularize the following:

Louis XIV. of France; a large whole ſheet print.

Jacobus Cardinalis Roſpigliojius; a half figure in an oval, ſurrounded by an *ornamental border*; a very large whole ſheet print. Among his hiſtorical engravings may be reckoned, *The martyrdom of St. Coſmus and St. Damien*; a middling-ſized upright plate, from Salvator Roſa.

JOHN SIMON.

Born, Died, 1755.

He was born in Normandy, and probably learned the art of engraving in his own country. On his coming into England, he appears to have quitted the graver, and followed mezzotinto ſcraping only; in which he ſucceeded much better than in the other mode of engraving.

He arrived in England ſome time before the death of Smith; and was employed by Sir Godfrey Kneller, who, upon ſome difference between him and Smith, refuſed to let that artiſt have any more of his pictures to engrave. We have many *portraits* by Simon; ſome of which are ſpoken of with commendation; but the far greater part of his works are very indifferent. I ſhall mention the following portraits only by him:

Henry Rouvigny, Earl of Galloway. The Earl of Cadogan. Lord Cutts in armour, holding a truncheon, &c.

His prints with the graver are by no means worth particularizing.

JOHN SYMONDS.

Flouriſhed, 1750.

He was a native of England, and copied ſome of Le Blond's mezzotintos.

CHARLES SIMONEAU.

Born, 1639. Died, 1728.

This ingenious artiſt was born at Orleans. He learned the principles of drawing from Noel Coypel the painter; and the art of engraving from

William Chateau. His firſt plates were executed with the graver only, in a ſtyle founded upon that of Poily; but he afterwards took up the point; and the prints, which he produced by a union of both, are infinitely ſuperior to thoſe, in which the point was not uſed. He drew correctly; and his beſt plates are finiſhed in a neat, and pleaſing ſtyle.

His works are very numerous. I ſhall only mention the few following prints:

The Virgin and Child; a middling-ſized upright plate, from Nicholas Pouſſin.

A holy family, with Elizabeth and St. John; the ſame, from Raphael, for the Crozat cabinet.

The adoration of the ſhepherds; a large plate, length-ways, from Annibale Carracci.

Chriſt diſcourſing with the woman of Samaria; the ſame, from the ſame painter.

The triumph of Galathea; a large plate, length-ways, from Anthony Coypel.

Venus curing the wound of Æneas; the ſame, from Charles de la Foſſe.

The voyage of the Queen Mary de Medicis to Pont de Ce; a middling-ſized plate, from Rubens, for the Luxembourg gallery.

The conqueſt of Franche-Comte, repreſented by *emblematical figures*; a large plate, length-ways, arched at the top, from Le Brun. This is generally conſidered as the beſt print by this great artiſt.

We have alſo ſeveral very excellent *portraits* by him, and a variety of other ſubjects, from different maſters.

LOUIS SIMONEAU.

Born, 1660. Died, 1727.

This artiſt was the younger brother of Charles Simoneau, mentioned above. He ſeems to have founded his ſtyle of engraving upon the works of the Audrans. He united the point with the graver, and gave a pleaſing variety to his prints, by a judicious manner of treating the back-grounds, the fleſh, and the draperies. He drew correctly, and marked the extremities of his figures in a very judicious manner. I ſhall mention the following engravings only by this artiſt:

Lot with his two daughters; a middling-ſized plate, length-ways, from A. Coypel.

Suſannah and the two Elders; the ſame, from the ſame painter.

Chriſt inſtructing Mary and Martha; the ſame, from the ſame.

The aſcenſion of the Virgin to Heaven; a large upright print on two plates, from the ceiling painted by Le Brun, in the chapel of St. Sulpice.

The ceiling of the Sallon de l'Aurore, in the garden de Sceaux; on four plates, from the ſame painter.

PHILIP

PHILIP SIMONEAU.

Flouriſhed, 1700.

He was the ſon of Charles Simoneau mentioned above; and was inſtructed by his father in the art of engraving; but he either diſliked the purſuit of the arts, or his genius was inadequate to it; for he never made any conſiderable progreſs. I ſhall notice by him the following print only:

The three goddeſſes preparing for the judgment of Paris; a middling-ſized plate, length-ways. The back-ground is freely etched; but the figures are very indifferently executed.

JOHN BAPTIST SIMONET.

Flouriſhed, 1760.

A modern French engraver, by whom we have ſeveral neat vignettes for an edition of *Ovid's Metamorphoſes* in quarto.

WILLIAM SIMPSON, or SYMPSON.

Flouriſhed, 1635.

He was a native of England, and engraved for the bookſellers; among other things by him, are the prints for *Quarles' Emblems*, very indifferently executed.

JOSEPH SIMPSON, or SYMPSON THE ELDER.

Flouriſhed, 1710.

His firſt employment was to engrave the names of the publicans, coats of arms, and other embelliſhments on pewter pots; but having ſome inclination for drawing, he got admittance into the academy, and ſtudied the human figure. He was afterwards employed by Tillemans, and engraved for him a plate of *Newmarket*, to which his name is affixed.

JOSEPH SIMPSON, or SYMPSON, THE YOUNGER.

Born, Died, 1736.

He was ſon of the preceding artiſt; and, it ſeems, his father had formed very conſiderable expectations from the firſt ſpecimens of his abilities; but he died young, before he had attained to any great degree of excellence. I have ſeen very few of this artiſt's works; but thoſe, which have fallen under my conſideration, are ſuch as do not ſeem, by any means, to juſtify the hope the father is ſaid to have entertained concerning him. I ſhall mention only, *a holy family, with St. John, St. Sebaſtian, and ſeveral angels*, from P. Filippo Lauri; a middling-ſized upright-plate, dated 1728.

GIOVANNI ANDREA SIRANI.

Born, 1616. Died, 1670.

This hiſtorical painter was a native of Bologna. He was a diſciple of

Guido, and mitated his ſtyle. We have ſome fine maſterly etchings by his hand, from his own compoſitions; among others, *Apollo fleaing the ſatyr Marſyas*; a ſmall upright plate, in an oval. His etchings are ſometimes marked with the initials, G. A. S. and I. A. S.

ELIZABETTA SIRANI.

Born, 1638. Died, 1664.

She was the daughter of G. A. Sirani, mentioned in the preceding article, and was born at Bologna. She learned the principles of deſign and painting from her father. Her pictures are ſpoken of with the warmeſt commendations. She excelled in hiſtorical ſubjects, and copied the ſtyle of her father. We have many etchings by her hand. They are executed in a ſlight, but ſpirited ſtyle, and the extremities are finely marked. Among them are the following: *A holy family, repreſented in a landſcape*; a large plate, length-ways, from a compoſition of her own. *The virgin, ſeated in the clouds, holding a roſary, with the infant Chriſt ſtanding by her ſide*; a ſmall upright plate, the ſame. *The virgin ſeated, weeping, accompanied by angels, and ſurrounded with the emblems of Chriſt's paſſion*; a ſmall upright plate, the ſame. *A holy family*; a ſmall upright plate, from Raphael. She ſometimes marked her etchings with the initials, E. S. F. and, according to profeſſor Chriſt, with the following, S. F. I. which he interprets *Sirani Figlivola inventrice.*

PHILIP SIRCENS.

Flouriſhed,

According to Florent le Comte, this artiſt was an engraver, and worked from the deſigns of Michael Angelo. I am not acquainted with his prints.

WILLIAM SKILLMAN.

Flouriſhed, 1665.

He appears to have been a native of England. He engraved *the Facade of Albermarle Houſe*, and *a view of the banquetting houſe.*

SLABBAERT.

Flouriſhed, 1660.

This name is affixed to a portrait of *Paulus Perre, Syndic. Mediobourg. et Legat. Belg. in Anglia.*

T. SLATER.

Flouriſhed, 1630.

He engraved the portrait of *George Webbe, Biſhop of Limerick.*

SLITEZER:

S L I T E Z E R.

Flouriſhed,

He engraved large whole ſheet *views of Scotland*, in a ſtyle greatly reſembling that of Michael Burghers.

P. S L U Y T E R.

Flouriſhed, 1700.

He was a native of Holland, and a very indifferent engraver. His works are chiefly *frontiſpieces*, and other *book plates*, for the publications of P. Vander, Aa, and others of the ſame ſtamp.

J O H N S M I T H.

Flouriſhed, 1700.

We have very little account of the life of this eminent artiſt. It appears, that he ſerved his apprenticeſhip with one Tillet, a painter, in Moor fields. As ſoon as he was out of his time, he applied to Becket, the mezzotinto-ſcraper, and learned from him that mode of engraving. He was afterwards further inſtructed by Vander Vaart, and his productions meeting with the approbation of Sir Godfrey Kneller, he was taken into the houſe of that painter, and worked principally from his pictures. Under the direction of this artiſt, he could not fail of improving himſelf. Some time before the death of Smith, a diſagreement took place between him and his patron, Sir Godfrey, which occaſioned a total ſeparation.

Mr. Groſſe has obligingly favoured me with the following remarkable anecdote, concerning this extraordinary artiſt. " Smith the mezzotinto-" ſcraper had a blue paper book, in which he had paſted many proofs of his " works, really taken to obſerve the progreſs of the plates. Some time after " he had left off ſcraping, he was much followed by the collectors for theſe " proofs. He affected great hauteur, and uſed to give audience to them, " ſitting on his cloſe-ſtool. He required much entreaty, as well as an ad-" vanced price, to part with a print from this book. The marks of blue " paper, ſticking to the corners of a print, was conſidered as an undeniable " proof of the goodneſs of the impreſſion. Smith finding how readily, " and at what high prices the prints went off, procured ſome ordinary im-" preſſions, which he trimmed cloſe, and ſtuck into the blue book, from " whence they were purchaſed as proofs. This particular I had from " Meſſ. Groſſe and Roſſiere: both of them had been humble ſuitors to that " great man."

Smith was certainly the beſt mezzotinto ſcraper, which had appeared at that time; his prints are ſoft and clear, and the ſpirit of the paintings he copied is admirably preſerved. I ſhall mention the few following only:

The duke of Schomberg, on horſeback; a half ſheet print, after Kneller.

James

James duke of York, leaning upon an anchor; a large half ſheet print from the ſame painter.

The earl of Pembroke; a half ſheet print, after the ſame.

Queen Mary the Second, with a high head dreſs; a half ſheet print.

The dutcheſs of Rutland; the ſame, from Kneller.

The counteſs of Saliſbury; the ſame, from the ſame.

The dutcheſs of Grafton; the ſame, from the ſame.

A ſet of half ſheet prints, repreſenting *the loves of the gods*, from Titian.

Venus ſtanding in a ſhell, from Correggio; a half ſheet print.

A holy family, from Carlo Maratti; the ſame, dated 1707.

The only print, engraved in ſtrokes by him, is ſaid to be a repreſentation of *animals*, a half ſheet ſize.

J A C O B S M I T H.

Flouriſhed, 1730.

We have ſome very indifferent engravings by him. I ſhall mention only the portraits of *Sir Iſaac Newton* and *Sir Hans Sloane*, from his own deſigns. They are executed with the graver, in a ſingular manner, with one ſpiral line, begun in the middle, and continued to the border of the plate. By the ornaments, with which theſe heads are ſurrounded, I ſuſpect he was properly a writing engraver.

G A B R I E L S M I T H.

Born, Died, 1783.

He was a native of England, and having learned the firſt principles of engraving at London, he went to Paris, where he reſided ſome time. His abilities as an artiſt were very confined, ſo that he made little or no improvement, during his ſtay in that city: except that he learned the method of engraving in imitation of chalk drawings, and with the aſſiſtance of Mr. Ryland, began to practice it in England. Among his early performances may be reckoned, *the paſſions*, copied from Audran's engravings, after Le Brun; and ſome *academy figures*, from Boucher; which all together formed a large drawing book, in folio. In the latter part of his life he confined himſelf almoſt entirely to etching, in the chalk ſtyle, for Mr. Ryland and other artiſts; and he was very ſucceſsful in his works of this kind.

H E N R Y S N Y E R S.

Flouriſhed,

If this artiſt was not a native of Antwerp, he reſided principally in that city. It is not certain from whom he learned the art of engraving; but he imitated the ſtyle of Scheltius a Bolſwert with much ſucceſs. He drew correctly; and his prints retain much of the ſpirit and expreſſion of the pictures he copied. We have by him,

Samſon delivered by Dallilah to the Philiſtines; a large plate, length-ways, from Vandyck.

The virgin ſeated upon a ſtep, ſurrounded with ſeveral ſaints; a large upright plate, from Rubens. The firſt impreſſions of this plate are very rare. The ſecond are to be diſtinguiſhed from them by the darkneſs of the ſhadows, which are increaſed to make the effect of the light parts of the print more powerful.

The fathers of the Church; a large plate, length-ways, from the ſame painter.

The death of St. Francis d'Aſſize; a large upright plate, from the ſame.

He alſo engraved from Titian and other maſters; and we have ſome few *portraits* by him.

PHILIP SOIUS.

Flouriſhed, 1568.

He engraved, from his own deſigns, a ſet of half length figures, in folio, of *the Popes*, from the year 204 to the year 1568, conſiſting of twenty-eight prints, excluſive of the frontiſpiece. They are executed in a ſtiff, ſlight ſtyle, with the graver only; and were publiſhed at Rome, 1568.

G. C. SOITZ.

Flouriſhed, 1673.

He engraved ſome of the portraits for a book in quarto, entitled, *Templum Honoris*, by Theodore Spizalio, publiſhed at Vienna, A. D. 1673. They are very indifferently executed.

VIRGIL SOLIS.

Flouriſhed, 1550.

He was a native of Nuremberg; and, according to the uſual cuſtom of that time, engraved on wood and on copper, and principally from his own compoſitions. It does not appear from whom he learned the art of engraving. His early works on copper reſemble thoſe of Beham; but when he engraved from the deſigns of Raphael, and other Italian maſters, he adopted a more open and ſpirited ſtyle. His prints on wood bear great reſemblance to thoſe of Joſt Ammon; not only with reſpect to the execution, but to the compoſitions alſo.

Virgil Solis was a man of ability. His prints are often judiciouſly compoſed; and many very excellent figures are to be found in them. He wanted, however, correctneſs of outline, to have rendered the form of the naked parts of the human figure more agreeable.

Mr. Evelyn, in his *Sculptura*, ſpeaking of this artiſt, informs us, that for "imitating the vile poſturesof Aretin, he had his eyes put out by the ſentence of the magiſtrate." If this ſtory be true, theſe imitations, I preſume, were copies from the deſigns of Julio Romano, which were firſt engraved by Marc Antonio, and had nearly coſt him his life. The poet Aretin wrote the verſes, which were added at the bottom of the plates.

Virgil

Virgil Solis, on account of the ſmallneſs of his engravings, is ranked among the little maſters. His prints on copper and on wood are exceedingly numerous, amounting to upwards of eight hundred. I ſhall ſpecify the following only, in a general way.

A variety of ſmall engravings, length-ways, repreſenting *hunting ſubjects*, dated 1541, &c. on copper. *Vaſes*, and *ornaments* for goldſmiths, &c. of various ſizes, the ſame.

The marriage of Cupid and Pſyche; *the aſſembly of the gods*; *mount Parnaſſus*; and ſeveral other ſubjects, from Raphael, the ſame.

The bath of the anababtiſts; a ſmall plate, length-ways, copied from Ald, engraver, the ſame.

Alſo ſome few etchings; but theſe are the worſt part of his works.

Several ſmall ſets of hiſtorical prints, from the Bible, on wood and on copper.

The Metamorphoſes of Ovid, conſiſting of 170 ſmall engravings, length-ways, on wood, dated 1563.

A ſet of ſmall prints on wood, for the *Emblems of Nicholas Reuſner*, printed at Francfort, 1581.

A ſet of ſmall prints on wood, for the *Emblems of Andrea Alciatus*, printed at Francfort, 1581.

See the marks uſed by this maſter, copied on the plate at the end of the volume.

GIOVANNI GIOSEFFO DAL SOLE.

Born, 1654. Died, 1719.

He was a native of Bologna, and a painter of ſome eminence. He received his firſt inſtructions in the art of painting from his father; and afterwards became the diſciple of Lorenzo Paſinelli. He ſucceeded in hiſtorical ſubjects and landſcapes. He died at Bologna, A. D. 1719, aged 65 years. We have ſeveral etchings by him from his own compoſitions, and among them the following: *Jupiter and Juno preſenting a ſhield to Mars*; a middling-ſized plate, length-ways, from a ceiling, painted by Paſſinelli, for General Monteculli. *St. Francois Xavier preaching to the Indians*; a large upright plate, from the ſame maſter.

ARTHUR SOLY.

Flouriſhed, 1683.

An indifferent engraver, who was employed by Robert White. We have ſome few *portraits* by him, particularly his *own*, dated 1683; and thoſe of *Richard Baxter*, and *Tobias Criſp*.

MATTHIAS VAN SOMER.

Flouriſhed, 1600.

According to profeſſor Chriſt, he engraved a ſet of *landſcapes*, which he marked with the initials, M. V. S. He was probably a native of Holland.

MATHIAS

MATHIAS VAN SOMMEREN is a name affixed to a ſmall portrait of *John Erneſt*, in an oval, executed with the graver, in a neat, ſtiff ſtyle, and dated 1666. According to M. Heineken, theſe are both one perſon.

JOHN VAN SOMER.

Flouriſhed, 1675.

He was, I believe, a native of Holland, and probably related to the preceding artiſt. He engraved in mezzotinto ſeveral ſubjects from the painters of the Low Countries; but they are ſo indifferently done, as hardly to merit a particular deſcription. I ſhall mention the two following only:

A Dutch concert; a ſmall upright plate, from Teniers; and a *converſation*, from Terburgh. We have alſo many *portraits* by him; and, among them, that of the *Dutcheſs of Mazarine*, in an oval, a ſmall upright plate, publiſhed by John Lloyd. His monogram, compoſed of an I. a V. and an S. is copied on the plate at the end of the volume.

PAUL VAN SOMER.

Born, Died, 1694.

He was of the ſame family perhaps with the preceding artiſts. It appears, that he reſided ſome time at Paris, where he executed ſeveral engravings. After which he came into England, and ſettled at London. By his publications we find, that he lived in Newport Street, near Leiceſter Fields. He etched, engraved, and ſcraped in mezzotinto; but his works in either ſtyle do him no great credit. I ſhall mention the following prints only by him:

Tobit burying the dead; a large upright plate, from Sebaſtian Bourdon; ſlightly etched, and retouched with the graver.

Moſes found in the ark of bulruſhes; and *the baptiſm of Chriſt*; two middling-ſized plates, length-ways, from Nicholas Pouſſin. In theſe he has attempted to imitate the ſtyle of Peſne; but very unſucceſsfully.

The adoration of the ſhepherds, from a deſign of his own, very ſlightly etched.

Nil placet, &c. or, *the fable of the old man and his aſs*, from Griffier; a ſet of ſix middling-ſized plates, length-ways, ſlightly etched.

A ſmall *drawing-book*. A ſet of *ornaments*, and ſeveral *frontiſpieces*. In mezzotinto we have ſome *portraits* by him; and, among them, that of the *Counteſs of Meath*, after Mignard.

PETER VAN SOMPEL, or SOMPELEN.

Flouriſhed, 1640.

He was a native of Antwerp, and a diſciple of Peter Soutman, whoſe ſtyle of engraving he imitated with great ſucceſs. He worked in a very neat manner; but his prints, though in general very ſlight, have the appearance of labour. It is to be wiſhed, that the outlines of his naked figures had

been correctly drawn, and the extremities marked with more preciſion. However, the engravings by this artiſt are by no means devoid of merit. I ſhall ſpecify the following only:

Chriſt with the two diſciples at Emmaus; a middling-ſized plate, nearly ſquare, from Rubens. Swanenburg engraved the ſame ſubject.

A crucifixion; a large upright plate, arched at the top, from the ſame maſter.

Juno and Ixion; a ſmall plate, length-ways, from the ſame.

Several *portraits*, from Vandyck and other painters, &c.

A. DE SON.

Flouriſhed, 1628.

An artiſt of great merit. He copied the ſtyle of Callot with ſucceſs. We have ſeveral etchings by him from the deſigns of Callot, and alſo from his own compoſitions. I ſhall mention the following only:

A ſet of ſmall *landſcapes*, length-ways, enriched with buildings and figures, executed with great ſpirit.

The village fair; a middling-ſized plate, length-ways, from Callot. Its companion, repreſenting *a ſtreet, with a coach in the back-ground, and ſeveral women, one of which holds a baſket of flowers in the front.*

MICHEL SORELLS.

Flouriſhed, 1760.

A modern Italian engraver, who executed part of the plates for the *Florentine Muſeum.*

GIOVANNI BATISTA SORITO.

Flouriſhed, 1621.

He is mentioned as an engraver in the Index to the Abecedario. I am not acquainted with his works.

DOMINIQUE SORNIQUE.

Flouriſhed, 1750.

He was a native of France. His engravings ſhow him to have been a man of abilities. He handled the graver with much facility; and if he had let the etching predominate more in the landſcapes and the fore-grounds, his prints would have appeared to much greater advantage, in point of effect. He engraved many little *vignettes*, and other *book-plates*, which he finiſhed very neatly, and ſeveral *portraits*; alſo a large print, length-ways, from Correggio, repreſenting *Diana and her nymphs repoſing*; and the *pleaſures of the public houſe*, a middling-ſized upright plate, from Teniers.

PETER SOUBEYRAN.

Flouriſhed, 1760.

He was a native of Geneva, where he was appointed director of the Academy

Academy for Deſign. We have engraved by him, the *fair maid of the village*, a large upright plate, from Boucher. He alſo engraved from Bouchardon, and other French painters.

PETER SOUTMAN.

Flouriſhed, 1640.

He was a native of Haerlem, and became the diſciple of Rubens. He painted hiſtorical ſubjects and portraits with ſucceſs, and was employed in Flanders, Germany, and Poland. This artiſt amuſed himſelf much with the point; and we have a very conſiderable number of etchings by him, as well from his own compoſitions, as from thoſe of Rubens. They are executed with great ſpirit. He ſeems to have aimed at giving a ſtriking effect, by keeping all the maſſes of light broad and clear; but by carrying this idea too far, almoſt all of his prints have a ſlight, unfiniſhed appearance, though the engraving is in itſelf ſufficiently neat. There is the ſtyle of the maſter in the treatment of the heads, and other extremities of his figures; though ſometimes they are rather heavy. With reſpect to the naked parts of the human figure, they are certainly very incorrect; but he drew greatly in the manner of Rubens, whoſe ſtyle he ſeemed carefully to imitate. I ſhall mention the following prints only by this artiſt, all of which are deſervedly held in high eſtimation.

The fall of the angels; a large upright plate, from Rubens. The firſt impreſſions are before the addreſs of the younger Bouttat was added to the plate.

The miraculous draught of fiſhes; a ſmall plate, length-ways, from the ſame painter.

The laſt ſupper; a very long print on two plates, from a drawing made by Rubens, after the painting by Leonard da Vinci at Milan.

St. Francis kneeling before a crucifix; a ſmall upright plate, from Michael Angelo Caravaggio.

Chriſt dead at the tomb, and the attendant woman cloſing his eyes; a middling-ſized plate, length-ways, from Rubens. The firſt impreſſions are before the ſhadows were ſtrengthened by Witdoeck.

The triumph of Venus; a large plate, length-ways, from the ſame painter.

Hunting the boar; a very large print, length-ways, two plates, from the ſame, dated 1742.

Four other large hunting ſubjects, length-ways, namely, 1. *The hunting of the lion and the lioneſs.* 2. *The hunting of the wolf.* 3. *The hunting of the boar*, different from that mentioned above. 4. *The hunting of the crocodile and hippopotamus.*

He alſo engraved a great number of large *portraits* of the illuſtrious perſonages in the Low Countries, after various painters. In theſe works he was greatly aſſiſted by his diſciples, Suyderhoef, Louis, and Van Sompel.

SPAGNOLETTO. See RIBERA.

ALESSANDRO SPEECHI.

Flouriſhed, 1699.

An Italian artiſt, who engraved a ſet of *views of the palaces and public buildings at Rome*. They are large plates, length-ways, and executed with great freedom and ſpirit. The ſmall figures, which he has introduced, are ſtrong proofs of the goodneſs of his taſte. Theſe views were publiſhed by Domenico de Roſſi, A. D. 1699.

VITUS RODOLPH SPECTLE, or SPECKIN.

Flouriſhed, 1540.

He was a native of Straſburg, and an engraver on wood. We have by him the cuts for *Fuchſius's Herbal*, in folio: among them, is a whole length portrait of *the author*. The portraits of *Henry Fullmaurer* and *Albert Meher*, who deſigned the figures, and the engraver's *own portrait*. The whole work is executed in a magnificent ſtyle; and the prints are the largeſt of the kind that have appeared, and do great credit to the artiſt.

A. SPECULUS.

Flouriſhed, 1696.

I apprehend he was not a regular engraver. We have by him a very bad etching, repreſenting a machine to free the horſes from a carriage, when they are inclined to run away. It is inſcribed. *A. Speculus ſculp. Romæ*, 1696.

JEROM SPERLING.

Flouriſhed, 1730.

A native of Germany. He engraved part of the plates for a collection of *views of all the churches in the city of Vienna*, which were publiſhed by J. A. Peffel, A. D. 1724. Alſo part of the plates, taken from the marble ſtatues preſerved in the gallery of the King of Poland, at Dreſden, in large folio, publiſhed 1733.

JOHN HENRY SPERLING is mentioned by M. Heineken, as an engraver; and CATHERINE SPERLING, his wife, as a painter and an engraver. It is probable that they were of the ſame family with the preceding artiſt.

FRANCOIS SPIERRE.

Born, 1643. Died, 1681.

This excellent artiſt was a native of France. He was born at Nanci, and placed as a diſciple with Francois de Poilly, from whom he learned the principles of drawing and engraving. After he quitted the ſchool of Poilly, he went to Italy, where he reſided a conſiderable time. On his return to France, he died at Marſeilles, then only 33 years of age. Spierre did not immediately

immediately imitate the ſtyle of his tutor, though he worked entirely with the graver; which inſtrument he handled with great facility. He gave more play to the ſtrokes; and produced an effect more ſoft and picturesque, though not ſo clear and brilliant. The works of this maſter are not very extenſive; and fine impreſſions of the moſt eſtimable bear a great price. I ſhall mention the following:

An allegorical compoſition, repreſenting the *faculties of the ſoul and the human underſtanding*, from a deſign of his own; a middling-ſized plate, length-ways.

The Virgin giving the breaſt to the infant Chriſt; in a circle, a middling-ſized plate, from Correggio. This admirable print is very rare. The firſt impreſſions of it are before the drapery was inſerted to cover the nudity of the infant, and the little trees to the left of the Virgin.

The Virgin and Child with St. Catherine; a middling-ſized plate, nearly ſquare, from Pietro da Cortona.

St. John preaching in the wilderneſs; a ſmall upright plate, from Bernini.

The miracle of the loaves and fiſhes; its companion, from the ſame maſter.

Chriſt on the croſs, ſuſpended over a ſea of blood, which runs from his wounds; a middling-ſized upright plate, from the ſame. The firſt impreſſions of this ſingular performance are before the heads of the cherubs were added at the top, near the Deity. It is executed with ſingle ſtrokes only, without any ſecond ſtrokes laid acroſs them, in the ſtyle of Melan.

He engraved alſo from Domenichino, Ciro Ferri, F. Mola, and other painters.

J. S P I L A.

Flouriſhed,

To a ſlight painter's etching I found the name, *J. Spila Hug. fec.*

JOHN SPILBERG.

Flouriſhed, 1683.

He publiſhed *views of Albermarle Houſe*, and the *Banquetting Houſe at White Hall*, ſaid to be engraved by himſelf.

J. S P I L M A N.

Flouriſhed,

He engraved his *own portrait*, from C. v. Noord; alſo that of H. Tilly, from the ſame painter.

J. S P I L S B U R Y.

Flouriſhed, 1760.

This ingenious man kept a print ſhop in Ruſſel Court. He obtained the firſt premium for an engraving in mezzotinto, from the Society for the Encouragement of the Arts and Sciences at London. He ſcraped a great number

number of ſmall plates and *portraits*, from Sir Joſhua Reynolds and other painters, in mezzotinto. I ſhall mention only by this artiſt, *the heaas of two monks reading in the ſame book*; a ſmall upright plate, from Rubens.

J. SPIRAINX.

Flouriſhed, 1635.

A name affixed to ſome bad *frontiſpieces* and other *book-plates:* it ſhould perhaps have been written *Spirinx*.

L. SPIRINX.

Flouriſhed, 1650.

He was probably of the ſame family with the preceding engraver. I ſhould have ſuppoſed them to have been the ſame perſon, but the initial of the baptiſmal name is different. He engraved *frontiſpieces* and other plates for the bookſellers, dated from 1641 to 1664. They are as bad as thoſe of Spirainx; but, I think, if any thing, rather neater. We have ſome *portraits* by this engraver. I ſhall mention that only of *Petrus de la Mothe*, dated 1663.

GABRIEL SPITZEL.

Flouriſhed,

He was a native of Germany, and is mentioned by M. Heineken, as a painter and an engraver. I am not acquainted with his works.

ROBERT SPOFFORTH.

Flouriſhed, 1707.

I ſhould apprehend from the ſtyle of his engraving, that he was a pupil of Griblin. In the year 1707, he reſided in London; as we find from the following inſcription upon the portrait of *George the Firſt:* "Engraved by Rt. "Spofforth, near the Broad Place, Black Friars," where he might probably keep a ſhop. We have ſeveral other *portraits* and trifling ſubjects by him in the ſhop-bill way. They are ſuch, as do him little credit.

CHARLES SPOONER.

Flouriſhed, 1752.

He was, I believe, a native of England; but it appears from ſeveral of his prints, that he reſided a conſiderable time at Dublin. We have by him ſeveral *portraits* in mezzotinto, from Sir Joſhua Reynolds, and other painters. I ſhall mention only *Thomas Prior*, a half-length, from John Van Noſt, dated 1752.

BARTHOLOMEW SPRANGER, or SPRANGHER.

Born, 1546. Died, 1623.

He was born at Antwerp; and after having learned the principles of drawing

drawing and painting in his own country, he went to Paris, and from thence to Italy. He painted hiſtorical ſubjects and landſcapes with great ſucceſs. From Rome he went to Vienna, and entered into the ſervice of the Emperors Maximilian and Rodolphus II. By the latter he was ennobled in the preſence of his whole court; and a chain of gold was put round his neck by the Emperor's own hand. We have ſome few etchings by this artiſt, which are very ſlightly executed; but they manifeſt the hand of the maſter. Among them is the following:

A ſingle figure bound to a tree, which bears the reſemblance of an academical ſtudy; a ſmall upright plate. The letters of his name are reverſed upon the print.

J. VANDER SPRIETT.

Flouriſhed,

This name is affixed as the painter, engraver, and publiſher, to a very bad mezzotinto portrait of *Timothy Cruſo*. This print is very rare, which is the only reaſon that can poſſibly give it a claim for admittance into any collection.

JOHN SPRINGENKLEE. See the ARTICLE KALDUNG.

P. SPRUYT.

Flouriſhed, 1760.

A modern painter, and a native of Antwerp. He etched ſeveral plates; among which are the following:

Suſannah and the two Elders; a middling-ſized upright plate, length-ways, from Rubens.

The rape of Orithia; a middling-ſized upright plate, from the ſame painter.

The continence of Scipio; a ſmall plate, length-ways, the ſame.

DIRICK VANDER STAREN, or VAN STERN.

Flouriſhed, 1540.

He was, I preſume, a native of Holland. He is ranked in the claſs of little maſters; and his compoſitions prove him to have been a man of genius. His figures are apt to be ſhort and heavy; and his back-grounds are often too much crowded with architecture, and ornaments of that kind. He underſtood the human figure; and the naked parts of it are frequently well marked. He uſed both the point and the graver in the execution of his plates; which are, in general, very neatly finiſhed. He marked his prints with the initials D. and V. divided by a ſtar, in the manner expreſſed upon the plate at the end of the volume. He uſually added the day of the month, in which the plates were finiſhed. His engravings are rather numerous. They are dated from 1520 to 1550. I ſhall mention the few following only, from his own deſigns:

The deluge; a middling-ſized plate, length-ways.

The temptation of Chriſt, in which the Devil is repreſented with pointed ſhoes; a ſmall upright plate.

Chriſt walking on the water; the ſame.

Peter attempting to come to Chriſt, and ſinking in the water; the ſame.

The miraculous draught of fiſhes; a ſmall upright plate, nearly ſquare.

Several *landſcapes*, and a variety of other ſubjects.

P. STEE.

Flouriſhed.

A name affixed to a portrait of *Miſs Salethea Dawkens*.

FRANCIS VANDER STEEN.

Flouriſhed, 1660.

He was a native of Antwerp, and is ſpoken of as a painter. It appears that he was employed by the Archduke Leopold, who aſſigned him a penſion. He engraved a conſiderable number of prints; but in a ſtyle which does him very little credit. Many of the plates for the collection of prints, known by the name of Teniers's gallery, are by him. I ſhall mention alſo the *martyrdom of eleven thouſand Virgins*; a large upright print, on four plates, from a drawing by Van Hoy, after the original picture by Albert Durer, in the imperial collection.

BENETTO STEFANI.

Flouriſhed,

He probably worked in the ſchool of Marc Antonio. His ſtyle of engraving greatly reſembles that of Ænea Vico. His name is affixed to a middling-ſized plate, length-ways, repreſenting the *battle of the Lapithæ*, copied from a print by Marc Antonio.

GIOVANNI STEFANINI.

Flouriſhed, 1760.

A modern painter, born at Florence. He etched, according to Baſan, *the purification of the Virgin*; a ſmall upright plate, from Bartholomew Spranger.

PIETRO STEFANONI.

Flouriſhed,

We have ſeveral etchings by this artiſt, very ſlightly, and ſometimes incorrectly made, from deſigns of the Carraccii, intended as a book of inſtructions for drawing. The ſet conſiſts of forty plates, which he uſually marked with the initials P. S. F.

GIACOMO

GIACOMO ANTONIO STEFANONI.

Flouriſhed, 1630.

He was a native of Bologna, and a painter. We have, among others, the following etchings by him:

The Virgin with the infant Chriſt, St. John, and two angels; a ſmall upright plate, from Lodovico Carracci.

The murder of the Innocents; a middling-ſized upright plate, from Guido.

D. STEIDNER.

Flouriſhed,

We have a variety of *devotional ſubjects* by this engraver, which, however, are not worth ſpecifying.

JAQUES STELLA.

Born, 1596. Died, 1641.

He was born at Lyons; but his father, Francis Stella, was a Fleming by nation. Jaques Stella learned the firſt principles of drawing from his father, who died at the time he reached his ninth year. At the age of twenty he went to Italy, and was employed by Coſmo di Medicis, Duke of Florence; after which he ſpent eleven years at Rome; and on his return to France, entered into the ſervice of the King, who aſſigned him a handſome penſion, and apartments in the Louvre, which prevented a journey he had intended into Spain. Soon afterwards he was honoured with the order of St. Michael, and ſettled at Paris. His too cloſe application to buſineſs hurt his conſtitution, and finally put an end to his life, in the fifty-firſt year of his age. He painted *hiſtorical ſubjects*, *portraits*, and *landſcapes*, very ſucceſsfully. Stella amuſed himſelf with the point and the graver. We have ſeveral plates etched by him, from his own compoſitions: among them is the *ceremonies of doing homage to the Great Duke of Tuſcany, on St. John's Day*; a large plate, length-ways, dedicated to the Emperor Ferdinand II. dated 1621.

CLAUDINE BOUSONNET STELLA.

Born, Died, 1697.

She was a native of France, and niece to Jaques Stella, mentioned in the preceding article. From him ſhe learned the principles of drawing and painting; but ſhe applied herſelf chiefly to engraving; and was very ſucceſsful in her attempts. The prints, which we have by her, prove the ſtrength of her genius, and the ſoundneſs of her judgment. If they be not executed with that preciſion and neatneſs, which are found in ſome of the beſt French maſters, they poſſeſs ſuch beauties as abundantly over-balance all defects of that nature. The naked parts of the human figure are exceedingly well drawn; and the characters of the heads are finely expreſſed. She delineated the other extremities with great taſte and correctneſs. The following are among her moſt eſtimable performances:

Moſes found in the bulruſhes; a large plate, length-ways, on two plates, from Nicholas Pouſſin.

Moſes ſtriking the rock; a large plate, length-ways, from the ſame.

A holy family, with Elizabeth and St. John. Joſeph is repreſented ſeated on the ſteps, holding his compaſſes; the ſame, from the ſame.

The crucifixion of Chriſt, called the *Great Calvary*; the ſame, from the ſame.

St. Peter and St. John curing the lame man at the gate of the temple; the ſame, from the ſame.

A ſet of fifty ſmall plates, length-ways, repreſenting *children at play*, from her uncle, Jaques Stella; and another ſet of the ſame ſubjects, conſiſting of ſixteen plates, from the ſame maſter.

FRANCOISE BOUSONNETTE STELLA, ſiſter to the lady above mentioned. She is ſaid to have aſſiſted her greatly in her engravings. Francoiſe Stella died, 1676. It does not appear that her name was ſeparately affixed to any plates.

ANTOINETTI BOUSONNET STELLA.

Flouriſhed, 1760.

This lady was ſiſter to Claudine Bouſonnet Stella, and not much inferior to her in point of abilities as an engraver. She made more uſe of the point than her ſiſter, and etched in a very powerful ſtyle. She harmonized the roughneſs, left by the aqua-fortis, with the graver, in ſuch a manner, as to produce a pleaſing effect. She drew correctly, eſpecially the extremities of the human figure; which ſhe expreſſed with great taſte. The following, among other engravings, are by her.

Remus and Romulus ſuckled by a wolf; a middling-ſized plate, length-ways, from Anthony Bouſonnet Stella, her brother.

The entry of the emperor Sigiſmond into Mantua; a long frieze, from Julio Romano.

JACOB STELTZER.

Flouriſhed, 1720.

He engraved part of the plates for the *collection of large folio prints*, taken from the *antique marbles*, preſerved in the royal gallery at Dreſden, publiſhed, A. D. 1733.

STEMSIUS. See SEMPELIUS.

PETER STENT.

Flouriſhed, 1630.

He reſided in London, and was a printſeller. From the extenſiveneſs of his publications, it appears, that his buſineſs was very great for the time. It is thought that he ſometimes engraved; and ſeveral *portraits* are attri-

buted to him; one, in particular, namely, that of *Andrew Willet*, which is marked with the letters, P. S.

HENRY STENWICK.

Flouriſhed, 1570.

He engraved ſome of the plates for a work, entitled, *Theatrum Orbis Terrarum*, by Abraham Ortelius.

STEPHANONI. See STEFANONI.

STEPHANUS. See LAULNE.

JOHN STEVENS, or STEPHANUS.

Flouriſhed, 1585.

According to profeſſor Chriſt, he was a native of Straſburgh, and the ſon of Charles Stevens. His plates are chiefly ſlight etchings, executed almoſt entirely with dots; and frequently are little more than outlines. This has led profeſſor Chriſt to ſay of his engravings, that they are *frappes a coups de marteau dans le cuivre*; that is, ſtruck with the blows of a hammer into the copper. But in this inſtance he is certainly miſtaken. Stevens engraved from his own compoſitions; and they prove him to have been a man of genius. He uſually marked his plates with the initials, I. and S. to which he ſometimes added the date.

PETER STEVENS, or STEPHANI.

Flouriſhed,

He was a native of Malines, and engraved ſeveral *portraits*; among others, that of the *late king of Pruſſia*, from Da Plaſſe.

M. G. STEUDENER.

Flouriſhed,

We have ſeveral ſlight, incorrect etchings by this artiſt, from his own deſigns. They repreſent *the loves of the gods and goddeſſes*, and other ſubjects, taken from the ancient mythology. They do not, however, do him much credit.

TOBIAS STIMMER.

Flouriſhed, 1590.

This artiſt was born at Schaffhauſen. He was a painter of ſome eminence, and reſided chiefly at Straſburgh, where he was employed by the Marquis of Baden. He alſo engraved on wood, from deſigns of his own.

His greateſt work is a ſet of prints for the Bible. Some of theſe appeared as early as 1586; and the whole was publiſhed at Straſburgh, A. D. 1590, with this title, *Novæ Tobiæ Stimmeri ſacrorum Bibliorum figuræ, verſibus Latinis et Germanicis expoſitæ.* The compoſitions of theſe prints, which are very ſmall, are by Stimmer; but he was aſſiſted in the engraving by his brother, and ſeveral other artiſts, whoſe marks are affixed to ſome of the engravings. Stimmer underſtood the human figure very well, and compoſed with great taſte; of this the reader will be convinced, when he is informed, that Rubens himſelf declared, he had ſtudied theſe prints with attention, and derived much inſtruction from them. Sandrart mentions this circumſtance, and calls the book. "*a treaſury of ſcience for the art of painting.*" Theſe engravings are very neatly executed. See the marks, which this artiſt uſually put upon his prints, at the end of the volume.

CHRISTOPHER STIMMER.

Flouriſhed, 1590.

He was brother to Tobias Stimmer, and engraved neatly on wood. He aſſiſted his brother, and worked principally from his deſigns. The marks which he uſed are copied on the plate of monograms at the end of the volume.

IGNATIUS VANDER STOCK.

Flouriſhed,

This artiſt was, I preſume, a native of Holland, and flouriſhed during the laſt century. He was a landſcape painter, and, as far as one can judge from his etchings, a man of no mean abilities. We have by him ſeveral very ſlight, but ſpirited etchings of *landſcapes*, from his own painting, and another ſet, from the deſigns of Foquier. They are middling-ſized plates, length-ways.

ANDREA STOCK, or STOG.

Flouriſhed, 1625.

He was a native of Holland, and reſided chiefly at Antwerp. I believe he was a pupil of Jaques de Gheyn the elder; at leaſt, he imitated his ſtyle of engraving, and ſometimes with ſucceſs. We have by him ſeveral engravings for a work, entitled, *Academie de L'eſpée*, by Thibault, publiſhed at Antwerp; to them he affixes this inſcription, *Andreas Stockius Hagæ Comitis ſculp.* I ſhall mention beſides,

The twelve months; middling-ſized plates, length-ways, from John Wildens.

Eight landſcapes; ſmall plates, length-ways, from Paul Brill.

Abraham offering up his ſon Iſaac; a middling-ſized upright plate, from Rubens. The beſt impreſſions are before the name of Hondius was affixed to the plate.

Alſo ſeveral *portraits*, and among them that of *Albert Durer*, dated 1629.

H.

H. Stock is a name affixed to the portrait of *Robert earl of Saliſbury*, in an oval.

LAURENCE STOER.

Flouriſhed, 1567.

According to profeſſor Chriſt, he was a native of Augſburg, and a painter. He is ſpoken of with commendation; and by him we have ſeveral engravings on wood, marked with an L. and an S. joined together. See the plate of monograms at the end of the volume.

J. STOLKER.

Flouriſhed,

He was an engraver in mezzotinto. His name is affixed to a portrait of *Jaques de Maſſcher*, the painter, from J. Ravenſtein.

STOLZ, or STOLZHIRS, or STOLZIUS.

Flouriſhed,

Florent le Comte, and the author of the Abecedario have attributed the prints marked with an M. ſurmounted by a ſpecies of figure reſembling a 4, to this maſter. They are rude engravings on copper, and bear every appearance of antiquity; but I own I cannot poſſibly conceive, how the monogram can be ſuppoſed in the leaſt to refer to the name. By this notion the works of this engraver are confounded with thoſe of one who marked his plates with an F. and an S. who was evidently a different artiſt. See the article Stoſs. The monogram, attributed to Stolz, is copied on the plate at the end of the volume.

JOHN STONE.

Born, Died, 1653.

He was a pupil of Croſs the engraver, from whom he learned the principles of drawing. He acquired conſiderable fame by the copies which he made of ſeveral of the moſt capital paintings in England. He drew and engraved one of the plates for *Dugdale's Hiſtory of Warwickſhire*. I know of no other print by him.

D. STOOP.

Flouriſhed, 1650.

His baptiſmal name, I preſume, was Dirick or Theodore. He was a native of Holland, and painted battles. We have a ſet of twelve ſmall plates, lengthways, etched by him, in a very ſpirited and maſterly manner, from

from his own deſigns, repreſenting *horſes*, and *men on horſeback*, with *dogs* and other *animals*; they are dated, 1651.

RODERIGO STOOP.

Born, Died, 1686.

According to the author of the Eſſay towards an Engliſh School of Painters, the baptiſmal name of this artiſt was Peter; but he always placed the nitial letter R. before his family name. He is ſaid to have been the brother of Dirick Stoop mentioned above, and a native of Holland. He painted batties, huntings, and ſea ports, very ſucceſsfully. He came into England with Queen Catherine, and reſided in this kingdom till the time of his death, which happened about the year 1686. He etched ſeveral plates from his own compoſitions, and from thoſe of Barlow. They are, in general, executed with great ſpirit, in a ſtyle which does him much credit. Among them may be reckoned, a ſet of eight plates, repreſenting *views of Liſbon*, dedicated to Queen Catherine. Alſo eight large plates, length-ways, repreſenting the *proceſſion of Queen Catherine from Portſmouth to Hampton-Court*, dated 1662. Several of the plates for *Ogilby's Æſop*, after the deſigns of Barlow. Theſe are very ſlight and haſty performances.

DANIEL STOOPENDAAL.

Flouriſhed, 1710.

He was a native of Holland, and an engraver of ſome merit. In his beſt prints he ſeems to have attempted to imitate the ſtyle of Cornelius Viſcher; but his powers were not equal to the taſk. We have by him a ſet of twelve ſmall plates, length-ways, repreſenting *figures* and *animals*, dated 1651. The firſt impreſſions are before the plates were numbered. And a ſet of ſixty views, entitled, *Les Delices du Diemer-Meer*, engraved from his own deſigns. To theſe may be added, ſeveral plates of *banditti*, and others from Peter de Lair, called *Bambochio*. He alſo engraved ſome of the prints for Clarke's pompous edition of *Cæſar's Commentaries*, publiſhed at London, in two volumes, folio, A. D. 1712.

J. C. STORER.

Flouriſhed,

He was a painter. and etched ſeveral hiſtorical ſubjects, from his own compoſitions.

FRANCIS STOSS.

Flouriſhed, 1460.

This very ancient engraver was certainly a native of Germany. His prints have all the appearance of antiquity; and, for my own part, I have no doubt, but that he was prior to either Martin Schoen, or Iſrael Van Mecheln.

cheln. Indeed I have already, in the eſſay at the beginning of the firſt volume of this work, given it as my opinion, that he was the tutor of Martin Schoen, from the reſemblance which appears in the ſtyle of engraving adopted by both: though it muſt be confeſſed, that Martin Schoen improved it prodigiouſly. We have by this maſter a ſet of ſmall upright plates, containing *the life and paſſion of Chriſt*, which were copied by Martin Schoen. I have ſeen only two of theſe curious engravings. In the collection of Dr. Monro is a ſmall upright plate, repreſenting the *Virgin Mary ſtanding; ſhe holds the infant Chriſt with her left arm; and in her right hand a flower, which he is reaching for*; without any back-ground. The rudeneſs of the execution of this plate, and the badneſs of the printing, gives great reaſon to conclude, that it was one of his firſt attempts. See his mark, compoſed of an F. and an S. divided by a ſort of ornament, ſomething different from that uſed by Martin Schoen.

Florent le Comte and other authors have confounded this artiſt with one who marked his plates with an M. ſurmounted by a ſort of figure, reſembling a 4. But whatever the names of theſe artiſts really might be, it is evident, that they were different perſons; and Francis Stoſs is certainly by far the more ancient. See the article Stoltz.

VESPASIANO STRADA.

Flouriſhed, 1600.

He was the ſon of a Spaniſh painter, and was born at Rome, during the reſidence of his father in that city. Veſpaſiano was alſo himſelf a painter; but died young, being only thirty-ſix years of age. He etched ſeveral plates from his own compoſitions, which prove him to have been a man of genius. They are executed in a ſlight, haſty ſtyle; but the hand of the maſter is eaſily to be diſcovered in them. The following are by him:

Chriſt ſhown to the Jews; half figures, a middling-ſized plate, lengthways.

The ſame ſubject repeated, ſmaller, and the contrary way.

Chriſt crowned with thorns; a ſmall plate, three quarter figures.

A holy family with St. John; a ſmall upright plate.

The Virgin Mary ſtanding on a deſcent, ſupported by two angels; a ſmall upright plate. He often marked his plates in this manner, VES. ST. I. FE. and V. S. F. and V. S. I. F.

ROBERT STREATER.

Born, 1624. Died, 1680.

He was the ſon of a painter, and born in London. He ſtudied under Du Moulin; and his works are ſpoken of with the warmeſt commendation by Graham, the author of the Eſſay towards an Engliſh School of Painters, publiſhed at the end of the Lives of the Painters by Du Piles. He calls him "the greateſt and moſt univerſal painter that England ever bred," and "the

" the moſt complete draftſman of his time." His chief excellence lay in landſcapes and architecture; but he did not confine himſelf to thoſe branches of the art only. Sanderſon, another author, compliments him very highly; but the moſt extravagant encomium is paid him by Robert Whitehall, in his Poetic Deſcription of the Paintings, on the ceiling of the theatre at Oxford, which he conludes with theſe lines,

" That future ages muſt confeſs they owe
" To Streater, more than Michael Angelo."

Such of his works as now remain do by no means juſtify the praiſes, which his friends have ſo profuſely beſtowed upon him.

At the Reſtoration he was appointed ſerjeant painter to the King. In the latter part of his life he was afflicted with the ſtone; and being determined to ſuffer the operation of cutting, the King ſent to Paris for a ſurgeon to perform it, but he died ſoon after it was done, A. D. 1680, aged 56. He amuſed himſelf with the point; but his etchings are very indifferent. The following are by him:

The battle of Naſeby; a large two ſheet print, length-ways.

Several *architectal plates*, from J. Dinante, &c.

FERDINAND STRINGA.

Flouriſhed, 1750.

Part of the plates for the *Antiquities of Herculaneum*, publiſhed by royal authority at Naples, are by him.

WILLIAM STUKELY.

Flouriſhed, 1740.

A celebrated antiquary, who has publiſhed ſeveral very curious and intereſting works. They are too well known to need any repetition here. This ingenious gentleman drew the greater part of the deſigns for the plates with which they are embelliſhed, and etched a conſiderable number of them with his own hand; particularly thoſe for a work, entitled, *Itinerarium Curioſum*, in folio.

JOHN STURT.

Born, 1658. Died, 1730.

He was a native of London, born April 6, 1658. At the age of ſeventeen he became the pupil of Robert White. His prints are exceedingly numerous. They prove him to have been a very induſtrious man, but of no great genius. Indeed, the chief of his excellence lay in the engraving of letters, and the minuteneſs with which they were executed. His beſt work is the book of the Common Prayer, engraved, as Mr. Walpole informs us, on ſilver plates. The top of every page is ornamented with a ſmall hiſtorical vignette. Prefixed is the buſt of *George the Firſt*, in a circle; and, facing it, the *Prince and Princeſs of Wales*. The outlines of the King's face are expreſſed

expreſſed by writing, ſo ſmall, as hardly to be read without a magnifying glaſs. They contain the Lord's Prayer, the Ten Commandments, prayers for the Royal Family, and the twenty-firſt pſalm. This book is in large octavo, and was publiſhed at London by ſubſcription, 1717. To this he afterwards added a Companion to the Altar, the ſame ſize, and executed in the ſame manner.

Notwithſtanding all his induſtry, for his engravings are exceedingly numerous, he was in very low circumſtances towards the latter part of his life; at that time he had a place offered him in the Charter-houſe, which he refuſed. He died, A. D. 1730, aged 72.

SUANEBURG. See SWANEBURG.

SUANEFELD. See SWANEFELD.

SUAVIUS. See SCHWABE.

PETER SUBLEYRAS.

Born, 1699. Died,

He was a native of France, born at Uſez. He was the diſciple of Anthony Rivalz. Upon leaving the ſchool of this maſter, he went to Paris, and having attained the firſt prize of the Royal Academy, he was ſent to Rome, where he eſtabliſhed himſelf, and died in that city, A. D. 1749, aged 50. His works prove him to have been a man of genius. He compoſed with great facility; his figures are correctly drawn, and the attitudes in which they are placed, judiciouſly choſen. We have the following ſpirited etchings by him, from his own deſigns:

The brazen ſerpent; a ſmall plate, length-ways.

Mary Magdalen waſhing the feet of Chriſt; a large plate, length-ways.

The martyrdom of St. Peter; a middling-ſized upright plate, &c.

SUERTS. See SWERTS.

EUSTACHE LE SUEUR.

Born, 1617. Died, 1655.

This artiſt was a native of Paris. He was the diſciple of Simon Vouet, and excelled his maſter in hiſtorical painting. The French are juſtly very proud of this painter, and boaſt not a little at his having attained to ſuch an extraordinary degree of excellence, without leaving his native country to viſit Italy, according to the uſual cuſtom of the painters of that time. The reputation of Le Sueur is ſo generally known, that it is entirely needleſs in this place to ſay any thing further upon that head. I ſhall only add, that by way of eminence, he was diſtinguiſhed by the flattering appellation of *the French Raphael*. We know of but one etching by him, which is a ſmall plate, length-ways, repreſenting *a holy family*, half figures.

PETER LE SUEUR, called THE ELDER.

Born, 1636. Died, 1716.

This artiſt was a native of Rouen, and a very celebrated engraver on wood. He was the diſciple of Du Bellay, and greatly ſurpaſſed his maſter in point of merit. "Nothing can be finer or more ſpirited," ſays Papillon, "than the engravings by this artiſt." That author mentions, in particular, a figure of *Judith*, from Goltzius, dated 1670. His mark is compoſed of a P. an L. and an S. joined together. See the plate at the end of the volume. He died at Rouen, A. D. 1716.

PETER LE SUEUR, called the Younger, was the ſon of the preceding artiſt. He was born at Rouen, A. D. 1663, and died September 17, 1698. He learned the art of deſigning and engraving on wood from his father. He drew with ſome accuracy, and his works are executed in a very delicate manner. Papillon mentions by him an emblematical print, called *Alpha and Omega*, in which is repreſented the verity of the Catholic Religion by a naked figure, and idolatry concealed by a veil. He alſo engraved ſome bible prints, and other devotional ſubjects. He ſometimes marked his plates with the initials, P. L. S.

VINCENT LE SUEUR. He was the ſon of the Elder Le Sueur, and brother to Peter Le Sueur the Younger. He was born at Rouen, A. D. 1668. After having learned the firſt principles of engraving on wood from his father, he was ſent to Paris, and placed with John Papillon, father to the author of that name. He acquired great reputation at Paris; and his works are much commended by Papillon, who adds, however, that the defects in them ariſe from want of correctneſs in the outlines; for he had not paid ſufficient attention to drawing. *The ſoldier's farewel*, dated 1702, is ſpoken of by that author as a fine ſpecimen of Le Sueur's abilities. He engraved many prints in chiaro-ſcuro. A middling-ſized upright print of this kind I have ſeen, repreſenting *Mercury and Prometheus*, from P. Farinatti, on three ſeparate blocks. He often marked his plates with the initials, V. L. S.

PETER LE SUEUR, another ſon of the elder Le Sueur, mentioned above, by a ſecond marriage, was alſo an engraver on wood; but his works are of no great note. He died, A. D. 1750.

ELIZABETH LE SUEUR, daughter of the laſt mentioned artiſt, engraved very delicately on wood.

NICOLAS LE SUEUR.

Born, 1691. Died, 1764.

He was the ſon of the younger Peter Le Sueur. He was born at Paris, 1690, and died in the ſame city, A. D. 1764. He was alſo an engraver on wood, and ſurpaſſed all the preceding artiſts of his family. In the collection of prints, entitled the Crozat cabinet, are many fine ſpecimens of his works.

LE SUISSE.

Flouriſhed,

The name of an excellent engraver on wood, cited by Papillon, who executed, among other things, a large print, repreſenting *the Turkiſh army arranged in order of battle*; at the bottom of which is inſcribed a very flattering eulogium in praiſe of the artiſt.

JOHN SUIZER.

Flouriſhed, 1650.

An engraver of portraits, and other plates for books. We have by him, among other things, a head of *Felix Wyſſius, an eccleſiaſtic*, dated 1655.

LUKE SULIVAN.

Flouriſhed, 1750.

He was a native of Ireland, and is ſaid to have been the ſon of one of the grooms of the Duke of Beaufort. His firſt employment was in the ſtables; but ſhewing ſtrong marks of a genius for drawing, he was placed as an apprentice with Major. He engraved the *march to Finchley Common*, from Hogarth, for which he received only one hundred pounds. Hogarth drew his portrait in the character of *the angel*, in the print of *Paul before Felix*, in the Dutch taſte.

Sulivan afterwards applied himſelf to miniature painting, and met with great ſucceſs; but being much addicted to women, his chief practice lay among the girls of the town. And indeed he reſided almoſt entirely at taverns and brothels. This courſe of life brought on a decline, of which he died. He was an excellent draftſman, particularly in landſcapes. Among other things, we have by him, *the temptation of St. Anthony*, a middling-ſized plate, length-ways, from Teniers. Various views of *gardens, landſcapes*, &c.

LOUIS SURRUGUE.

Flouriſhed, 1720.

He was a native of France, reſided at Paris, and learned from Bernard Picart the principles of drawing and engraving. He was a member of the Royal Academy of Painting and Sculpture at Paris; and his works prove him to have been a man of genius. His ſtyle of engraving is very commendable; in it he has united the point and the graver very ſucceſsfully; and had his drawing been as correct, as the effect of his prints is pleaſing, he might have ranked among the firſt maſters of France. We have by him,

Abraham offering up Iſaac, from Andrea Del Sarto; a middling-ſized upright plate, for the collection of prints from the pictures in the Dreſden gallery.

Chriſt curing the ten leprous men; a middling-ſized plate, length-ways, from Jerome Genga.

Venus giving the breaſt to the Loves; a ſmall upright plate, from Rubens. This ſubject, with a ſmall difference, was engraved by C. Gall and H. Watlet.

He alſo engraved from Raphael, Pietro da Cortona, Le Sueur, Le Brun, Coypel, and other maſters.

PETER LOUIS SURRUGUE, the ſon of the artiſt above-mentioned, was alſo an engraver. He worked in a ſtyle, ſomething reſembling that of his father; but his prints are by no means equal to his. I ſhall mention only by him,

The nativity of Chriſt; a large upright plate, called *the night of Correggio*, for the Dreſden gallery.

The Virgin and Child, accompanied by St. Jerome and two other ſaints, from Guido, the ſame.

The judgment of Paris; a middling-ſized plate, length-ways, from Goltzius, &c.

JONAS SUYDERHOEF.

Flouriſhed, 1640.

This extraordinary artiſt was a native of Holland. He learned the principles of drawing and engraving from Peter Soutman, and purſued the ſtyle of engraving which that maſter had adopted; but he far ſurpaſſed him in the ſoftneſs and beauty of finiſhing. His plates are very neat, and yet we find in them great force of colour, and he harmonized the light with the ſhadows, ſo as to produce a pictureſque and pleaſing effect. The naked parts of the figures are not ſo correctly drawn, as might be wiſhed; nor are the extremities ſo happily expreſſed; but theſe defects are by no means very ſtriking in his beſt prints, which are juſtly held in the higheſt eſtimation by the experienced collectors. The portraits by this great maſter, of which he engraved a very conſiderable number, are exceedingly beautiful; but fine impreſſions of them are rarely to be met with. The following engravings are by Suyderhoef, and may be reckoned among his beſt:

The fall of the unrighteous; a large upright print on two plates, from Rubens.

The Virgin Mary, with the infant Chriſt embracing her; a ſmall upright plate from the ſame painter. Bolſwert alſo engraved this ſubject, with ſome ſmall alterations, eſpecially in the legs of the infant.

A bacchanal; a ſmall plate, length-ways, from the ſame.

A drunken Bacchus, ſupported by a Satyr, and a Moor; a ſmall upright plate, half-figures, from the ſame.

The chace of the lions; a large plate, length-ways, from the ſame.

The concluſion of the peace at Munſter; containing the portraits of all the *Plenipotentiaries*; a large plate, length-ways, from Terburg. This print was copied on a ſmaller ſcale by J. de Decker.

A quarrel of Dutch peaſants; a middling-ſized plate, length-ways, from the ſame.

A quarrel of Dutch peaſants; a large upright plate, from Adrian Van Oſtade, containing many figures.

The

The Dutch ball; the ſame, from the ſame.

The four Burgomaſters of Amſterdam; a middling-ſized plate, length-ways, from Theodore Keyſer.

Many fine *portraits* of various ſizes, from Vandyck, Franck Hals, and other maſters.

He ſometimes marked his plates with the initials, I. S. but his prints are eaſily diſtinguiſhed.

WILLIAM VAN SWANENBURG, or SWANENBURCH.

Flouriſhed, 1618.

He was a native of Holland; and his ſtyle of engraving is bold and free, like that which was uſually practiſed by the ſcholars of Henry Goltzius. He worked with the graver only; and his prints prove the great command he had of that inſtrument; but his drawing is defective and mannered; the extremities of the figures eſpecially are not correctly marked. The following prints are by him:

Lot and his two daughters; a middling-ſized plate, length-ways, from Rubens.

Chriſt at Emmaus, with his two diſciples, after the ſame maſter; a middling-ſized upright plate. Van Sompelen engraved the ſame ſubject.

The ſix penitents; a ſmall upright plate, from A. Bloemart.

He alſo engraved from Uytenwael and other maſters.

HERMAN VAN SWANEVELT, or SWANEFELD, called the HERMIT OF ITALY.

Born, 1620. Died, 1680.

He was a native of Flanders, and is ſaid to have been at firſt the diſciple of Gerard Douw. He went, however, to Italy in his youth, and entered the ſchool of Claude Lorraine, from whoſe inſtructions, and his own inceſſant ſtudies of nature, he became an admirable painter of landſcapes. He acquired the cognomen of *the Hermit*, from the ſtudious and retired life which he lived. He amuſed himſelf with the point; and his etchings, though ſlight, are executed in a bold, free, and maſterly ſtyle, ſomething reſembling that of Waterloo; but the mechanical part is neater and more determined. He has enriched theſe compoſitions with ſmall figures, deſigned in a very ſpirited manner. We have by him, from his own deſigns,

A ſet of ſix large *landſcapes*, length-ways.

A ſet of four *landſcapes*, length-ways, ſmaller than the above.

A ſet of four *landſcapes*, large upright plates.

Forty *landſcapes*; middling-ſized plates, both upright and length ways.

Sixty *landſcapes*; ſmall plates, ſome upright, and ſome length-ways.

J. S W E L I N C K.

Flouriſhed, 1620.

He was a native of Amſterdam, and worked with the graver only, in a very

very neat ſtyle, reſembling that of the Wierix's. We have a ſet of emblematical plates by him, in quarto, from A. V. Venne.

MICHAEL SWERTS, or SWEERTS.

Flouriſhed,

He was a native of the Low Countries, and flouriſhed during the laſt century. He was a painter, and frequently etched from his own pictures. We have by him, among other prints, the following:

Chriſt dead, ſupported by the virgins, accompanied by St. John and Mary Magdalen; a middling-ſized plate, length-ways.

A man ſeated in a chair, ſmoking, and a boy ſtanding by him; a ſmall upright plate.

His *own portrait*, the ſame.

The portraits of *John van Bronchont*, and of *Herman Saftleven*, painters, the ſame.

WILLIAM SWIDDE.

Flouriſhed, 1690.

A very ingenious artiſt, who deſigned and engraved *landſcapes* in a very pleaſing ſtyle. His plates are exceedingly numerous, and chiefly from his own deſigns.

The larger part of a work, entitled, *Suecia Antiqua at Hodierna*, in folio, containing views of the principal buildings, &c. in Sweden, are by him.

Alſo a ſet of ſmall *landſcapes*, length-ways, from C. Van Dalen, &c.

He often marked his engravings with the initials, W. S. only.

CHRISTOPHER SWITZER.

Flouriſhed, 1610.

This artiſt, who was probably a German, was an engraver on wood, and an ingenious man. He reſided, however, in England, and was employed by that induſtrious antiquary John Speed, for whom he cut the *coins and great ſeals of England*, which appear in his hiſtory of Great-Britain. Vertue mentions another ſet of the broad ſeals of England, cut on wood, and preſerved in the Harleian library, which he ſuppoſes were the works of this artiſt, and the originals from which Hollar copied thoſe publiſhed by Sandford. Mr. Evelin ſpeaks of him, and of his ſon, who was then living, in the following words: "We have likewiſe Switzer for cutting in wood, the "ſon of a father, who diſcovered his dexterity in the Herbals, ſet forth by "Mr. Parkinſon, Lobel, and divers other works, with due commendation." The honourable Mr. Walpole alſo informs us, that the works of this artiſt have been confounded with thoſe of his ſon, who was, ſays that gentleman, of both his names.

SYLVELT, ſee ZYLVELT.

EVERT SIJMONS.

Flouriſhed, 1620.

He engraved the *map of Denmark* for John Speed's collection of maps, in large folio, publiſhed at London. It is inſcribed *Evert Sijmon's Z. Hamerz-veldt ſculp.*

SYMPSON, ſee SIMPSON.

SYSANG.

Flouriſhed, 1746.

He engraved a conſiderable number of portraits, in a neat, clear ſtyle, for a work, entitled *Portraits Hiſtoriques des Hommes illuſtres de Dannemark*, publiſhed, 1746.

PHILIP SYTICUS.

Flouriſhed,

To a large upright *crucifixion, with the Virgin, St. John, and two Angels in the clouds*, from Michael Angelo, engraved in a neat, clear ſtyle, reſembling that of Cornelius Cort, is this name affixed, *Philippus Syticus fecit.* I have no doubt, but that this artiſt is the ſame with P. Sericcus, the name by ſome accident being miſ-ſpelt. See the article Sericcus.

T.

GIOVANNI MARIA TAMBURINO.

Flouriſhed, 1630.

HE was a native of Bologna, and the diſciple of Pietro Facini. He painted in oil and in freſco, and imitated the ſtyle of his maſter. Profeſſor Chriſt attributes to him the etchings in the manner of Tempeſta, marked *Gio. Ma. T.*

PETER TANGE.

Born, Died, 1760.

He was a native of Holland, and reſided at Amſterdam, where he died. He was a very induſtrious man; for we have a prodigious number of engravings by his hand, conſiſting chiefly of *portraits, vignettes*, and other *book-plates.* The following may be reckoned among his beſt works:

A dead Chriſt; a middling-ſized upright plate, from Franceſco Salviati.

The card-players; a ſmall plate, length-ways, from Michael Angelo Carravagio.

Tarquin and Lucretia; a middling-ſized plate, length-ways, from Luca Giordano.

The chaſtity of Joſeph, from Carlo Cignani, half figures; all of which are for the collection of prints, engraved after the pictures in the Dreſden Gallery.

NICHOLAS HENRY TARDIEU.

Born, 1674. Died, 1749.

He was a native of France, and died at Paris, A. D. 1749, being at that time a member of the Royal Academy of Painting and Sculpture. Tardieu was a very able artiſt. He drew well, though in a mannered ſtyle. And forwarded his plates very greatly in the etching, which he worked upon and finiſhed with the graver, in a manner that demonſtrates the goodneſs of his taſte. There is much colour in his prints; but from a roughneſs, which appears about them, they are not ſo pleaſing to the common eye, when viewed near; but at a diſtance they have, in general, a fine effect. His engravings are not uncommon. I ſhall mention the following only:

The conteſt between Achilles and Agamemnon; a large plate, length-ways, from Ant. Coypel.

The parting of Hector and Andromache, its companion, from the ſame painter.

Apollo and Daphne, the ſame, from the ſame.

Several plates for the *Crozat cabinet*. He alſo engraved from Le Brun, Watteau, and other maſters.

His wife, ELIZABETH CLAIRE, whoſe maiden name was TOURNAY, alſo engraved ſeveral plates; and, among them,

The concert; a middling-ſized upright plate, from J. F. de Troy.

The muſtard merchant; the ſame, after Charles Hutin, &c.

JAQUES NICHOLAS TARDIEU.

Flouriſhed, 1760.

He was the ſon of Nicholas Henry Tardieu, mentioned in the preceding article, and alſo a member of the Royal Academy. His works in the hiſtorical line are not equal to thoſe of his father in boldneſs and ſpirit, though neater in point of execution. We have ſeveral eſtimable *portraits* by this artiſt.

I ſhall particularize the few following engravings only:

Chriſt healing the ſick man at the Pool of Bethesda; a large plate, length-ways, from Reſtout the elder.

Chriſt appearing to the Virgin; a large upright plate, from Guido, for the collection of prints from the pictures in the Dreſden Gallery.

The

The portrait of the king of France, a whole length; a large upright plate, from M. Vanloo.

The portrait of the queen of France; a middling-ſized upright plate, from Nattier.

He alſo engraved from Le Brun, Largiliere, Rigaud, Bon de Boullogne, Teniers, Boucher, and other maſters.

LOUISE TARDIEU, his wife, whoſe maiden name was DU VIVIER, is alſo ſaid to have engraved.

PETER FRANCIS TARDIEU.

Flouriſhed, 1760.

He was couſin german to the preceding artiſt, and reſided at Paris. We have many engravings by him; among which are the following:

The *Judgment of Paris*; a large plate, length-ways, from Rubens. Lommelin alſo engraved from the ſame picture.

Perſeus and Andromeda, from the ſame painter. Theſe prints are from the pictures in the collection of the Count de Bruhl; the ſame.

Several of the plates for *Le Fontaine's Fables*, in folio, from Oudry.

A variety of *vignettes*, &c. from ſeveral maſters.

MARY ANN, the wife of this artiſt, whoſe maiden name was ROUSSELET, engraved alſo. Several of the plates in *Buffon's Natural Hiſtory* are by her.

G. TASNIERE.

Flouriſhed, 1670.

He reſided at Turin, according to Baſan, where he died, about the commencement of the preſent century. He worked with the graver only; and his performances are ſtronger proofs of his induſtry, than of his taſte. He engraved many plates from the pictures of Dominico Piola, a Genoeſe painter; and nearly all thoſe which belong to a folio volume, entitled, *la Venaria reale Palazzo di piacere, &c.* or a *Deſcription of the hunting Palace, belonging to the Duke of Savoy*, conſiſting of hunting ſubjects, and portraits of the nobility, &c. from the pictures of John Miel, publiſhed at Turin, A. D. 1672.

PETER JOSEPH TASSART.

Flouriſhed, 1760.

He is ſpoken of as a painter by Baſan, who informs us, that he reſided at Bruſſels, where he etched

The woman taken in adultery, half figures, a ſmall plate, length-ways, from Rubens.

The Virgin and Child, with Elizabeth and St. John; a ſmall upright plate, from the ſame painter.

The martyrdom of St. Laurence; a middling-ſized upright plate, from the ſame.

The parting of Venus and Adonis; a middling-ſized upright plate, length-ways, from the ſame.

AGOSTINO TASSI.

Born, 1580. Died,

He was a native of Bologna, and a diſciple of Paul Brill. He excelled in painting *landſcapes* and *ſea views*. We have ſome few etchings by him, executed in a very ſlight ſtyle. They are ſmall plates, length-ways, and repreſent *views at ſea*, *tempeſts* and *a ſhipwreck*.

V. TATORAC.

Flouriſhed, 1530.

He was, according to Papillon, a native of Paris, and a very indifferent engraver on wood. He executed, according to that author, one hundred and fifty cuts for *Ovid's Metamorphoſes* in octavo, publiſhed 1537; and an *annunciation for a prayer-book*, dated, 1530.

MELCHIOR TAVERNIER.

Flouriſhed, 1630.

He was an engraver and copper-plate printer to the king of France, as he himſelf informs us, by the inſcriptions upon his prints. He reſided at Paris, and was a publiſher, as well as an artiſt. His chief works as an engraver are *portraits*; but we have ſome ornaments, and other trifling ſubjects alſo by him, from his own inventions. They do not, however, confer any great honour upon him as an artiſt. To a large upright print, repreſenting *the ſtatue of Henry the Fourth of France, on horſeback*, is this inſcription, *Melchior Tavernier à Paris, graveur and imprimeir du Roy, pour les tailles-douces demeurant l'Iſle du Palais, ſur le Quay â l'eſpy d'or*, 1627.

RICHARD TAURINI.

Flouriſhed,

According to Papillon, he was a ſkilful engraver on wood, and the diſciple of Albert Durer. I am not acquainted with his works.

TELMAN VAN WESEL. See WESEL.

GIOVANNI TEMINI.

Flouriſhed,

This name, with the word *fecit* added to it, is affixed to a portrait of *Carlo Gonzales, duke of Mantua*; a middling-ſized upright oval plate, ſlightly etched, and retouched with the graver.

ANTHONY TEMPESTA.

Born, 1555. Died, 1630.

He was a native of Florence, and the diſciple of John Stradan. Few painters ever poſſeſſed greater fertility of invention than Tempeſta. He underſtood

derſtood the human figure, and drew correctly; but in a mannered ſtyle, which often wanted elegance. He ſucceeded well in hiſtorical ſubjects and landſcapes; but he had a peculiar genius for battles, cavalcades, huntings, and for deſigning all ſorts of animals. It is ſaid, that he did not regard ſo much the delicacy of colouring, as the lively expreſſion of thoſe things, which he repreſented. His ordinary reſidence was at Rome, where, in his younger days, he had performed ſeveral works, by the order of Pope Gregory XIII. in the apartments of the Vatican. His ſtyle of etching is bold and free; the lights are kept broad upon the ſingle figures; but they want maſſing to produce a general effect. Many fine parts occur in his deſigns, and groups of figures, compoſed with much grandeur. But his draperies are ſeldom well choſen; and the heads of his female figures are not ſo beautiful as might be wiſhed; which defect, together with a dark, coarſe appearance, too frequently prevalent in his etchings, renders them unpleaſing to the common eye. Artiſts, however, in general, know that the works of Tempeſta are well worthy of a very cloſe examination.

The number of etchings by Tempeſta, according to Florent le Comte, amount to upwards of 1800, excluſive of a very great number, engraved by other maſters from his deſigns. As they are by no means uncommon, I ſhall ſpecify the few following only, in a general way:

A ſet of middling-ſized plates, length-ways, taken from the Old Teſtament, and commonly known by the appellation of *Tempeſta's Bible.*

The hiſtory of the ſeven twin brothers; a ſet of forty ſmall plates, length-ways.

A ſet of 150 prints, taken from *Ovid's Metamorphoſes*; ſmall plates, length-ways.

A variety of other different ſets of *horſes*, and other *animals*, *huntings*, *cavalcades*, *ornaments*, &c.

See the marks, adopted by this maſter, copied on the plate at the end of the volume.

DOMENICO TEMPESTA.

Born, 1652. Died,

A Florentine artiſt. He was the diſciple of Robert Nanteuil, and of Girard Edelinck. After having viſited moſt kingdoms in Europe, he returned to his own country, and was employed by Coſmo, the Great Duke of Florence. We have by him a ſet of portraits of *the Electors Palatine.*

PETER TEMPESTA. See MOLYN.

DAVID TENIERS THE YOUNGER.

Born, 1610. Died, 1694.

This celebrated painter was a native of Antwerp. He was the ſon of David Teniers the elder, and learned the firſt principles of painting from him; after which he became the diſciple of Adrian Brouwer, and com-

pleted his ſtudies in the ſchool of Rubens. His excellence lay in painting landſcapes, converſations, and ſubjects taken from low life. And the vaſt prices which are given for his pictures are a ſufficient proof of the high eſtimation they are held in, which, however, is by no means ſuperior to their merit.

He etched, for his amuſement, a conſiderable number of plates, from his own compoſitions. Theſe etchings, generally ſpeaking, are by no means equal to what might have been expected from the hand of ſo great a maſter. The following are by him:

The village entertainment; a ſmall plate, length-ways.

The temptation of St. Anthony; a ſmall upright plate.

Dutch peaſants ſhooting at a mark; a ſmall plate, length-ways.

Three heads, apparently portraits, namely, *an old man with an hour glaſs*, *an old man playing on a flute*, and *a lady holding a flower*; ſmall upright plates.

The inſide of a cottage, with a dead calf hanging up, and a man with a woman ſtanding by the ſide of it; a ſmall plate, length-ways.

His mark is compoſed of a D. with a T. incloſed in it. See the plate of monograms at the end of the volume.

According to M. Heineken, David Teniers the elder etched ſome plates. It is probable he might; but I am at a loſs how to diſtinguiſh them from thoſe of the ſon.

H. TERASSON.

Flouriſhed,

He reſided in London, and engraved ſome plates of *inſects* very neatly; but in a ſtiff ſtyle.

AUGUSTIN TERWESTEN.

Born, 1649. Died, 1711.

He was born at the Hague; and, ſhewing an early diſpoſition for the arts, became the diſciple of Wieling; but completed his ſtudies in Italy. He died at Berlin, A. D. 1711, aged 62. He painted hiſtorical ſubjects and landſcapes with great ſucceſs. We have ſome few etchings by this artiſt, from his own compoſitions.

FRANCESCO TERZI.

Flouriſhed,

He was a native of Bergamo. We have, engraved by him, a ſet of portraits of the *Princes of the Houſe of Auſtria*.

PIETRO TESTA.

Born, 1611. Died, 1650.

He was born at Lucca; and from his youth manifeſted a violent inclination for the arts. In order to ſee the works of the great maſters at Rome, he travelled thither in a pilgrim's habit; and employed himſelf aſſiduouſly

aſſiduouſly in drawing from the *antique ſtatues*, *baſſo relievos*, and *ruins*, which he found in that city, and ſtudying after the moſt celebrated pictures. But, from the want of being properly known, his deſigns were but little attended to; and he was reduced to a moſt miſerable ſituation, having ſcarcely wherewithal to cover his nakedneſs. Sandrart diſcovered him drawing among the ruins, and compaſſionating his diſtreſs, took him to his houſe, and gave him both food and clothes. Nor did he ſtop here; for he employed him to draw ſeveral things in the Juſtinian gallery, and alſo recommended him to other maſters. He was, it ſeems, of a wild diſpoſition, and had a great diſlike to company; ſo that even his patron could ſeldom have much converſation with him. With all the talents, which Teſta poſſeſſed, he could not ſucceed in painting; his colouring was bad; and his outlines were hard and diſguſting. As a deſigner and an engraver, he is worthy of the higheſt commendation.

He drew with great taſte, and marked the extremities of his figures in a very maſterly manner. The characters of his heads are finely expreſſed, and the female faces are often very beautiful. When the extravagance of his fancy did not hurry him beyond the bounds of nature, his outlines are correct and elegant. The draperies of his female figures eſpecially are flowing and eaſy, and ſo contrived as to ſhow the form of the naked parts very diſtinctly. It muſt be owned, that, though many parts of his compoſitions are fine, and many of his figures graceful and elegant, yet theſe beauties are often obſcured by the introduction of ill choſen and awkward attitudes, by which the eye is offended. He ſeems to have paid little or no attention to the management of the chiaro-ſcuro. His lights are ſcattered, without forming any great maſſes; of courſe his prints can have little or no effect. With reſpect to his ſtyle of etching, it is free and maſterly, bearing ſome reſemblance to that of A. Tempeſta; but conſiderably improved. The works of Pietro Teſta ſhould be carefully examined by all young artiſts; for they will be ſure to find ſufficient reward for their labour. They have all the fire of the maſter in them, and prove the force of his imagination, and the fertility of his genius.

This great artiſt was drowned by accident, as is generally reported, reaching for his hat, which the wind had blown into the Tiber, as he ſat drawing upon the banks of that river; he unfortunately fell in, and could not regain the ſhore. Some have ſaid, that he drowned himſelf purpoſely, finding that his works did not meet with that reward, which they ſo juſtly deſerved.

The mark, which this artiſt often uſed, is copied on the plate at the end of the volume. The following are by him, engraved from his own deſigns:

The adoration of the wiſe men; a middling-ſized upright plate.

The biſhops interceding for a ceſſation of the plague; a ſmall upright plate.

The martyrdom of St. Eraſmus; the ſame.

Achilles dragging the body of Hector round the walls of Troy; a middling-ſized plate, length-ways.

The four ſeaſons of the year, with the twelve ſigns of the zodiac; large plates, length-ways: theſe are very fine.

Several large *bacchanals*, and *allegorical ſubjects*, &c.

GIOVANNI

GIOVANNI CESARE TESTA.

Flouriſhed, 1650.

He was the nephew of Pietro Teſta, mentioned in the preceding article. He imitated the ſtyle of etching, adopted by his uncle, with great ſucceſs; and engraved many of his deſigns. We have alſo by him a fine etching, repreſenting the *death of St. Jerome*; a large upright plate, from the famous picture of Dominichino, which was alſo engraved by Farjat and Jacomo Frey.

GIOVANNI BATISTA TESTANA.

Flouriſhed, 1670.

This artiſt appears to have been a native of Rome, where he chiefly reſided, and engraved ſeveral plates from the pictures of the maſters of the Roman ſchool.

GIOSEFFO TESTANA.

Flouriſhed, 1690.

He was probably a relation of the artiſt above-mentioned. He is ſaid to have been a native of Genoa. We have ſeveral engravings by him, particularly portraits; among which may be reckoned part of the plates for a work, entitled, *Effigies of the Cardinals now living*, publiſhed at Rome, 1680.

LOUIS TESTELIN.

Born, 1615. Died, 1655.

He was born at Paris, where he principally reſided; and in that city he died, A. D. 1655, aged 40 years. He was the diſciple of Simon Vouet, and is ſpoken of as a painter with much commendation. The following etchings are by him:

The Iſraelites receiving the manna; a middling-ſized plate, length-ways, from N. Pouſſin.

A ſet of ſmall plates, repreſenting *children playing*, from his own compoſitions; and ſeveral *vignettes*, for a book written by his brother Henry Teſtelin, entitled, *Sentiments of the moſt ſkilful Painters upon the Practice of Painting*.

JOHN CHRISTOPHER TEUCHER.

Flouriſhed, 1750.

This artiſt was a native of Germany; but he reſided chiefly in France, where he engraved a plate, called the *Virgin of the Roſe*, from Parmigiano, for the collection of prints, from the pictures in the Dreſden gallery.

ROBERT THACKER.

Flouriſhed, 1670.

By this artiſt, who calls himſelf *deſigner to the king*, we have a large print, engraved on four plates, repreſenting the *cathedral church at Saliſbury*.

JACOB GOTTLIEB THELOTT.

Flouriſhed, 1730.

He engraved part of the plates for a work, entitled, *Repreſentation des Animaux de la Menagerie de Prince Eugene*, publiſhed 1734; or, *the Repreſentation of the Animals in the Menagery of Prince Eugene*, conſiſting of birds, beaſts, &c. They are large plates, length-ways, executed entirely with the graver, in a neat, but ſtiff ſtyle. His name is alſo affixed to ſeveral *portraits*, and among others, to that of *Guiao Pattin, M. D.* of Paris.

THEODORE.

Flouriſhed, 1670.

He was the diſciple of Franceſco Mill or Millee, and excelled in painting of landſcapes. We have the following etchings by him, from the deſigns of his tutor, namely, ſix large *landſcapes*, length-ways; thirty middling-ſized *landſcapes*, length-ways; ſix *landſcapes* in circles.

A. THEODORE.

Flouriſhed, 1636.

The name of this artiſt is affixed, as the deſigner and engraver, to a middling-ſized plate, length-ways, repreſenting *a proceſſion in Holland*, etched and retouched with the graver, in a ſtyle bearing ſome reſemblance to that of Hollar. The figures, though not well deſigned, are, by no means, badly executed. It is dated, 1636.

BENOIT THISBOUST.

Flouriſhed, 1679.

A native of France, and an engraver of no great note. He worked with the graver only, in a ſlight, open ſtyle, ſomething reſembling that of Mellan; but his prints are defective in taſte, or correctneſs of drawing. We have by him *the life of St. Turribius*, contained on thirty-four very ſmall upright plates, excluſive of the *frontiſpiece*, from J. Bapt. Gaetano. They are publiſhed at Rome, A. D. 1679, with this title, *Vita beati Turribii, Archiepiſcopi Limani in Indiis.*

ALEXANDER THIELE.

Flouriſhed, 1726.

He appears to have been a landſcape painter, but of no great eminence, as far as one can judge from his etchings. They are executed in a very ſlight, heavy ſtyle; and conſiſt of *views in Saxony*, engraved from drawings made by himſelf. They are middling-ſized plates, length-ways, and dated 1726.

BARON DE THIERS.

Flouriſhed, 1760.

This nobleman, according to Baſan, was a great lover of the arts, and for

for his amuſement, he etched ſome few plates of *landſcapes*, and *ſmall ſubjects*, from Boucher.

MOSES THIM.

Flouriſhed, 1613.

This engraver reſided at Wittenberg, and at Altenburg, as the inſcriptions upon his prints ſeem to indicate. He marked his engravings with the initials, M. T. ſometimes ſeparate, and ſometimes joined together, in the manner expreſſed upon the plate at the end of the volume; and uſually added the date, 1613.

CHRISTIAN RAYMOND THOMAN.

Flouriſhed, 1730.

He engraved ſeveral of the plates for the collection of prints, from the antique marbles, preſerved in the Royal Gallery at Dreſden.

JOHN THOMAS.

Flouriſhed,

A Flemiſh painter of the laſt century. He etched ſeveral plates in a ſpirited, bold ſtyle; and, among them, may be reckoned the following: *A ſatyr attempting to force a ſhepherdeſs*; a ſmall upright plate, without the name of the painter, or of the engraver. A ſubject [compoſed of *ſix figures, three men and three women*; one of the former is playing upon the bagpipes; a middling-ſized plate, length-ways. Certain perſons, ſays Baſan, have attributed the invention of theſe two prints to Rubens; but, without the leaſt foundation.

PHILIP THOMASSIN.

Flouriſhed, 1600.

This artiſt was a native of France; but he reſided the greater part of his life at Rome, where he died. Thomaſſin, it ſeems, was not without his domeſtic troubles. He had married a handſome wife, of whom he appears to have been jealous; for when Callot was with him to learn the management of the graver, he was diſpleaſed at liberties which paſſed between him and the lady, and for that cauſe, quarrelled with his ſcholar, who thereupon quitted his houſe.

Thomaſſin ſeems to have formed his manner of engraving upon the works of Cornelius Cort, or Cherubin Albert; and indeed it is very poſſible, that he might actually ſtudy under the directions of the latter. He worked with the graver only, in a ſlight but clear and firm ſtyle. There is, however, a ſtiffneſs in the execution, which, being rendered more viſible by the total want of effect in his prints, gives them a harſh, unfiniſhed appearance. His drawing is rather mannered, than abſolutely incorrect; and the heads, with the other extremities of his figures, are ſeldom finely marked.

marked. He engraved a great number of prints, and, among them, the following:

A nativity; a middling-ſized upright plate, from Ventura Salembeni.

The wiſe men's offering; a large upright plate, arched at the top, from F. Zuccheri.

The preſentation of Chriſt in the temple; a large upright plate, after F. Barroccio.

An allegorical ſubject, relating to the redemption of mankind; the ſame, from G. Vaſari.

The Muſes dancing; a large print, length-ways, on two plates, from Baldaſſare Peruzzi.

He alſo engraved from F. Salviati, J. Baſan, Raphael, Andrea del Sarto, and a variety of other maſters.

SIMON THOMASSIN.

Flouriſhed, 1680.

This artiſt was a native of France, and a deſcendant of the ſame family with the Philip Thomaſſin, mentioned in the preceding article. He learned the principles of drawing and engraving in his own country, and was afterwards ſent to Rome, and ſtudied in the academy, founded by the French King for the uſe of young artiſts, who went for improvement from France to Italy. He worked with the graver alone; and his ſtyle of engraving is exceedingly neat and clear, but too equally ſo, by which means the beauty of the effect is diminiſhed, and his prints acquire a heavy laboured appearance, indicating the efforts of patience rather than the animated exertions of an exalted genius. His drawing is executed in a mannered ſtyle, though, upon the whole, it is not incorrect; but the extremities of the figures are not marked with that lightneſs and freedom, which diſtinguiſh the hand of a great maſter. We have by him,

The transfiguration of Chriſt; a large upright plate, from Raphael, dated 1680. C. Cort, N. Dorigny, and ſeveral other artiſts, engraved from this picture.

A ſet of *medals of great perſonages in France*; in folio, dated 1696. In the inſcriptions upon theſe plates he ſtyles himſelf, *Sculptor Regis*.

The ſtatues and other *ſculptures*, which ornament the palace and the gardens at Verſailles.

Alſo a conſiderable number of *portraits*, many of them exceedingly well engraved.

HENRY SIMON THOMASSIN.

Born, 1688. Died, 1741.

He was the ſon of Simon Thomaſſin, mentioned in the preceding article, and was born at Paris. Baſan ſays of him, that he ſurpaſſed his father in the art of engraving; but I am not altogether of his opinion. The works of the ſon ſeem to me to be full as rough and unharmonious, as thoſe of the father are neat and laboured. With reſpect to correctneſs of outline, or knowledge of the human figure, the ſon certainly is not ſuperior to the

father. He died at Paris, A. D. 1741, aged 53. I ſhall mention the following engravings only by this artiſt:

The ſong of the Virgin; a large upright plate, from Jouvenet.

Coriolanus overcome by the ſolicitations of his wife and family; a large plate, length-ways, from Le Foſſe.

The peſt at Marſeilles; a very large plate, length-ways, from J. F. de Troy.

Naked women ſurpriſed by ſatyrs; a large plate, length-ways, from L. Sylveſtre.

Æneas and Dido; the ſame, from Anthony Coypel.

He alſo engraved ſeveral plates for the Crozat cabinet; ſome *portraits*, and a variety of other ſubjects, from different painters.

R. THOMPSON.

Born, Died, 1693.

He was a printſeller in London, and publiſhed a conſiderable number of portraits in mezzotinto; ſome of which are ſuppoſed to have been executed by himſelf; they are, however, very indifferent.

SIR JAMES THORNHILL.

Born, 1676. Died, 1732.

He was a native of Derbyſhire, and a very celebrated painter of hiſtory, architecture, and portraits. His beſt performances are in the hoſpital at Greenwich, the palace of Hampton Court, and the cupola of St. Paul's Cathedral.

Theſe are abundantly ſufficient to convince poſterity of the extenſiveneſs of his genius, and the goodneſs of his taſte. He was honoured with knighthood by Queen Ann, and afterwards elected Member of the Houſe of Commons. We have ſeveral bold, but ſlight etchings by this maſter; and, among them, *Adam and Eve*, a middling-ſized plate, length-ways.

JOHN JAMES THOURNEYZER.

Flouriſhed, 1680.

This artiſt was a native of Baſil in Switzerland. He worked with the graver only, in a manner bearing ſome reſemblance to that of F. de Poilly; but the imitation is not very ſucceſsfully made. We have ſeveral frontiſpieces by this engraver, and a conſiderable number of portraits; among which may be reckoned, *Louis the XIVth, when young, ſupported by Minerva and Apollo*; a ſmall plate in quarto. He alſo executed ſeveral of the plates for the publication, by Catherine Patin, of engravings from ſelect pictures, in folio, publiſhed 1691. See his mark, compoſed of an H. and a T. in the plate at the end of the volume. The H, I ſuppoſe, ſtanding for Hans or John; for he often ſigned his plates in this manner, *H. Thourneyzer*, omitting entirely the initial for his ſecond baptiſmal name.

JOHN

JOHN THUFEL, or TEUFEL.

Flouriſhed, 1570.

He was a native of Saxony, and an engraver on wood. According to profeſſor Chriſt, he marked his plates with the initials, I. T. F. the F. as uſual ſtanding for *fecit*.

THEODORE VAN THULDEN, or TULDEN.

Born, 1607. Died, 1676.

He was a native of Bois le Duc, and became the diſciple of Rubens, whoſe ſtyle of painting he imitated; and was conſidered as one of the beſt artiſts of that ſchool. Rubens was ſo much pleaſed with his performances, that he employed him as an aſſiſtant, in the grand undertaking of the Luxembourg gallery. He painted large and ſmall pictures with equal ſucceſs; and his works are ſpoken of with great commendation. He etched a conſiderable number of plates, in a clear, determined, but ſlight ſtyle. With reſpect to his drawing, it is far from being correct, and ſo mannered, that we may eaſily trace the ſame hand, though working from very different maſters. The following etchings are by him:

The life of St. John of Matha, on twenty-four ſmall plates, from the pictures painted by himſelf, in the choir of the church of the Mathurins at Paris, publiſhed 1633.

The hiſtory of Ulyſſes, on 58 ſmall plates, length-ways, from the pictures of Primaticcio at Fontainbleau, publiſhed 1640.

The deſcription of the entry of Ferdinand, the Cardinal infant, into the town of Antwerp, from Rubens, on ſeveral plates.

He uſually marked his plates with the initials, T. v. T.

TIBALDI. See PELLEGRINO.

V. VAN TIENEN.

Flouriſhed.

A very indifferent artiſt, by whom we have ſome few etchings not worth particularizing.

GIOVANNI BATISTA TIEPOLO.

Flouriſhed, 1750.

He was a native of Venice, and an hiſtorical painter of ſome eminence. We have ſeveral etchings by him, executed in a very ſuperior ſtyle, exceedingly neat, and with great taſte, correctneſs, and ſpirit. I ſhall mention the following:

The wiſe men's offering; a middling-ſized upright plate, from his own compoſition. This is generally eſteemed as his *chef d'œuvre*.

A ſet of *fancy ſubjects*; conſiſting of twenty-four plates, in quarto, from the ſame.

Another ſet of *fancy ſubjects*, conſiſting of ten plates, ſmaller than the foregoing.

GIOVANNI DOMENICO TIEPOLO.

Flouriſhed, 1760.

He was the ſon of the artiſt, mentioned in the preceding article, and he learned from his father the principles of drawing and painting. He alſo amuſed himſelf with the point, as ſucceſsfully as his father had done, and imitated, in ſome degree, the ſtyle of Caſtiglione. We have by him,

A ſet of twenty-ſeven ſmall plates, length-ways, repreſenting *the flight of the holy family into Egypt*, from his own deſigns.

A ſet of *twenty-ſix heads*; the ſame, from the ſame.

The hiſtory of Chriſt's paſſion; on fourteen ſmall upright plates, from the ſame.

Several *devotional ſubjects*, from the deſigns of his father.

LORENZO TIEPOLO, brother to the foregoing artiſt, was alſo a painter, and etched from the deſigns of his father.

JOHN CHARLES VAN TILL.

Flouriſhed, 1644.

A very indifferent engraver of portraits and book-plates. His name is affixed to a ſlight, incorrect etching of *Ferdinand Talientſchger, repreſented as a buſt crowned by Minerva*, from M. Merian. He ſigns his name in this manner, John Carl. van Till, and adds the date, 1644.

JOHN BAPTIST TILLART.

Flouriſhed, 1760.

A modern French engraver, who reſided at Paris, and etched ſeveral plates of *national dreſſes, repreſenting the Savoyards and Ruſſians*, from St. Aubin, Le Prince, &c.

A. M. TINGHIUS.

Flouriſhed, 1760.

He engraved the great *temptation of St. Anthony*, by Callot; from the original drawing by that maſter.

LORENZO TINTI.

Flouriſhed, 1650.

He was a native of Bologna, and an engraver. We have many prints by him; and, among them, the repreſentations of the *pompous funeral of Francis I. duke of Modena*. He alſo engraved from the pictures of the celebrated maſters of the Bologna ſchool, and from thoſe of Elizabeth Sirani.

TINTORET. See ROBUSTI.

ANTONIO

ANTONIO TISCHLER.

Flouriſhed, 1750.

He engraved ſeveral of the plates for the collection of prints, taken from the pictures in the cabinet of Count de Bruhl.

TITIAN. See VECELLI.

POMPILIO TITO.

Flouriſhed, 1685.

This engraver reſided at Rome, and marked his plates, according to profeſſor Chriſt, with the initials, P. T. with the date, 1685.

J. TOBIN.

Flouriſhed, 1770.

He was a native of England, and etched ſeveral ſmall plates of *landſcapes*, from H. Grim. We have alſo ſome few ſmall tinted plates by him, from Both, Oſtade, and other painters.

PIETRO TODESCHI.

Flouriſhed,

The name of an obſcure and very indifferent engraver. It is affixed to ſeveral *ſea views*, ſmall plates, length-ways, executed chiefly with the graver.

TOLOSANO. See BARON.

LUCA TOMOLIUS.

Flouriſhed,

A name affixed to a ſmall upright portrait of *F. Lælius Conteſino*, executed entirely with the graver, in a ſtiff, coarſe ſtyle.

W. H. TOMS.

Flouriſhed, 1740.

An engraver of architecture and perſpective views. He reſided in London. We have, however, ſeveral other ſubjects by him; alſo ſome *book-plates*, and a few *portraits*, among which may be reckoned the portrait of *Sir Philip Percival*, after Vandyck.

FLAMMINIO TORRE.

Born, 1621. Died, 1661.

He was a native of Bologna. He learned the firſt principles of hiſtorical painting from Cavedone, and completed his ſtudies in the ſchool of Guido.

His

His greateſt excellence was in copying the pictures of the moſt celebrated maſters; which he did in ſuch an exact manner, as to render it nearly impoſſible to diſtinguiſh the copy from the original. He etched ſeveral plates, and, among them, the following:

The Virgin and child, accompanied by St. Francis and St. Jerom, a middling-ſized upright plate, from Lodovico Carracci. *The patron ſaints of the town of Bologna*; a large upright plate, from Guido. *Pan conquered by Love*; a ſmall upright plate, from Agoſtino Carracci.

FRANCOIS TORTEBAT.

Flouriſhed, 1660.

He was a native of France, and ſon-in-law to Simon Vouet, the painter. He etched ſeveral plates in a rough, ſlight ſtyle, reſembling that of Michael Dorigny; but his drawing has not ſo much of the manneriſt. There is great ſpirit in the etchings of Tortebat, and frequently a very good effect. The following are by him: *The anatomical figures of John de Calcar.* *St. Louis carried into heaven by angels*; a middling-ſized upright plate, from Vouet. He alſo engraved from Annibale Carracci and other maſters.

J. TORTOREL.

Flouriſhed, 1570.

He was a native of France, and engraved on wood and on copper. He aſſiſted J. Perriſſim in the execution of a ſet of twenty-four large plates, length-ways, repreſenting *the war of the Huguenots.* They are very coarſely engraved; but not without ſome ſpirit. Thoſe by Tortorel are not altogether ſo well, as thoſe by Perriſſim.

T. TOSS.

Flouriſhed,

This name is affixed to a free, ſpirited etching, repreſenting *the adoration of the ſhepherds*, from C. Hochfield; a ſmall upright plate.

ELIZABETH CLAIRE TOURNAY, THE WIFE OF TARDIEU.

SEE THE ARTICLE TARDIEU.

TOURNHEIZER. See THOURNEYZER.

ROBERT TOURNIER.

Born, 1676. Died, 1752.

This artiſt was a native of Caen. He reſided at Paris, and engraved a conſiderable number of prints. Several of the plates for the architectal work, by Antoine Deſgodetz, entitled, *Les Edifices Antiques de Rome*, are

by him. He alſo engraved a ſet of *vaſes*, from Charles Errard, and ſeveral *madonas*, from Guido.

FRANCO TRAMAZINO.

Flouriſhed,

He engraved, according to Florent le Comte, a ſolemn entry into the city of Rome, which that author ſpeaks of as a ſcarce print.

PETER CHARLES TREMOLLIERE.

Born, 1703. Died, 1739.

He was a native of Cholet in Poictou. He was the diſciple of John Baptiſt Vanloo, from whoſe ſchool he went to Italy, and completed his ſtudies from the works of the moſt celebrated painters. The French authors ſpeak of this artiſt with the warmeſt commendations, affirming that he poſſeſſed every requiſite to form the great maſter. He invented with great facility, and united grandeur with elegance, in his compoſitions. He alſo drew correctly, and manifeſted his taſte, by a judicious choice of graceful attitudes for his deſigns. He died in the flower of his age, at the time great expectations were formed in his favour. He etched ſeveral plates of *ſtudies*, from Wateau, and deſigned to have engraved a ſet of prints, from his own pictures of *the ſeven ſacraments*; but was prevented by death, when only two of them were finiſhed.

ANTONIO DA TRENTO.

Flouriſhed, 1550.

He was a native of Italy, and became the diſciple of Parmigiano, from whom, according to ſome authors, he learned the art of engraving on wood, in the manner diſtinguiſhed by the appellation of chiaro-ſcuro. It is very certain, that he engraved ſeveral of the deſigns of Parmigiano; but it is more probable, that he learned the art from Ugo de Carpi, to whom the firſt invention of it is generally attributed. I have ſpoken at large of this ſpecies of engraving, in the Eſſay on the Riſe and Progreſs of Engraving on Wood, at the beginning of the preſent volume. Trento was a man of abilities. There is great ſpirit in his prints; but they are extremely ſlight. He commonly uſed three ſeparate blocks for one print. Upon the firſt he cut the outlines; the ſecond was for the dark ſhadows; and the laſt for the lighter tint. The following are by him:

The beheading of St. Peter and St. Paul; a large print, length-ways, from Parmigiano. *The Tiburtinian Sybil ſhowing the Virgin Mary, with the infant Chriſt in her lap, to the Emperor Auguſtus*; the ſame. *Pſyche ſaluted by the people with the honours of divinity*; an octagon print, from the ſame.

TREVETHAN.

Flouriſhed,

He is mentioned by Sanderſon as an engraver; but his works are not ſpecified. He is perhaps the ſame artiſt with the following.

WILLIAM TREVILLIAN.

Flouriſhed, 1650.

This name is affixed to a portrait of *Oliver Cromwell's porter*.

MARTIN TREU.

Flouriſhed, 1540.

He was a native of Germany, and may properly be ranked among the little maſters. He was contemporary with John Sebald Beham and Henry Aldegrever; and, according to the uſual cuſtom of that time, worked from his own deſigns. His prints prove him to have been a man of genius. His compoſitions are little, if any thing, inferior to thoſe of his two contemporaries; but they are not executed with that clearneſs and preciſion, with reſpect to the engraving, nor ſo correctly drawn. He appears to have ſtudied with attention the works of Lucas of Leyden, and, in ſome degree, to have frequently imitated them. He uſually marked his plates with an M. and a T. joined together, in the manner expreſſed upon the plate of monograms, at the end of the volume. Sometimes he inſcribed them with the initials, M. T. ſeparate from each other, and commonly added the date. I ſhall mention only by him, a ſet of ſix ſmall plates, lengthways, which may properly be called the *progreſs of the prodigal*, dated from 1541 to 1543. Theſe deſigns might probably give the firſt hint to Hogarth of the *rake's progreſs:* the hero of both ſets out with a plentiful fortune, and periſhes miſerably at laſt. *Two figures playing on muſical inſtruments*; a ſmall upright plate, with a variety of other ſubjects moral and emblematical, ornaments, &c.

ANTONIO DE TRICIS.

Flouriſhed,

The name of this painter is affixed to a ſlight, incorrect etching, from a compoſition of his own.

TRINGHAM.

Flouriſhed, 1750.

He engraved the portrait of the *Reverend Samuel Clarke*, and ſeveral *book-plates*, &c.

TRONCHON.

Flouriſhed, 1760.

A modern French engraver, by whom we have ſeveral prints, from N. Coypel and other maſters.

HANS,

HANS, or JOHN TROSCHEL.

Flouriſhed, 1620.

He was a native of Nuremberg, and the diſciple of Peter Iſſelburg. When he quitted his maſter he went to Italy, and ſtudied under Franceſco Villamene. The advantages, which he had the opportunity of receiving by his journey, from the inſtruction of that great maſter, do not appear to have been attended with ſucceſs. We ſee in the works of Troſchel, a laboured neatneſs, but great deficiency of taſte and correctneſs of drawing. We have by him, many *emblematical ſubjects*, from various Italian painters; alſo *frontiſpieces* and other *book-plates*, with ſeveral *portraits*. I ſhall mention only, the portrait of *Fortunius Licetus*, *Philoſoph.* a ſmall upright plate. He is ſaid to have frequently marked his engravings with an H. and a T. joined together, in the manner expreſſed upon the plate of monograms at the end of the volume; but the *little landſcapes*, marked with this monogram, mentioned by profeſſor Chriſt, do not appear to be in his ſtyle of engraving.

P. TROSCHEL.

Flouriſhed, 1650.

He was a native of Nuremberg, and probably of the ſame family with the preceding artiſt. He ſeems to have worked entirely for the bookſellers. I have ſeen ſeveral *frontiſpieces* by him, executed with the graver only; but they have no kind of merit to recommend them to the public notice. He often marked his plates with the initials, P. T. without writing his name at length.

JAQUES TROSCHEL is mentioned as an engraver by profeſſor Chriſt, who gives us the initials I. T. F. for his mark. He was probably a relation of the two laſt mentioned engravers.

ANDREA TROST.

Flouriſhed, 1680.

He was a native of Carniola, and an engraver. He marked his plates, according to profeſſor Chriſt, with a monogram, compoſed of an A. and a T. joined together. See the plate of monograms at the end of the volume.

C. TROST, a name affixed to ſeveral portraits, and, among others, to the following:

Renier Adrianz; a ſmall upright plate. *Charlotte Janz*, the ſame.

ANTHONY TROUVAIN.

Flouriſhed, 1700.

A native of France. He handled the graver with great ſucceſs, and worked in a very neat, and ſometimes a pleaſing ſtyle. We have by him, *The ſalutation of the Virgin Mary*, a large plate, length-ways, from Carlo Vanloo. *The marriage of the Queen Mary of Medicis to Henry the Fourth*,

and *the minority of Louis XIII.* from the pictures, by Rubens, in the Luxembourg gallery. *Silenus drunken, ſurpriſed by two ſhepherds*; a middling-ſized print, length-ways, from Anthony Coypel. This plate was etched by Chateau. We have alſo many *portraits* by Trouvain; ſeveral of which are worthy of the collector's notice.

JOHN VAN TROYEN.

Flouriſhed, 1660.

He was a native of the Low Countries. We have by him ſeveral coarſe, incorrect etchings, very ſlightly executed, from the pictures of the Italian maſters, collected by David Teniers. This collection of prints is uſually known by the name of the gallery of Teniers.

TRUCHI.

Flouriſhed, 1730.

He was a native of France; but reſided latterly in England, where he died ſome years ſince. He aſſiſted Benoit in engraving a ſet of twelve middling-ſized plates, length-ways; the ſubjects of which were taken from the novel of Pamela, by Higmore.

D. TSCHERNINGK.

Flouriſhed, 1639.

By this engraver we have ſeveral *frontiſpieces*, and other *book-plates*, executed entirely with the graver, in a ſtyle that does him no ſort of credit.

JOHN TSCHERNING, another engraver, probably of the ſame family, by whom we have ſeveral neat *portraits*, from Andrew Tſcherning. They manifeſt, however, his induſtry, rather than his taſte,

IL TODESCO

Flouriſhed,

Or, as he is called in French, *le Tudeſque*, of whom the authors, both French and Italian, ſpeak ſo vaguely, was, I preſume, one of the very ancient German engravers, whoſe monogram is unknown. Some indeed have confounded the artiſt, to whom they give this name, with Iſrael van Mecheln and Martin Schoen.

TULDEN. See THULDEN.

M. TUSCHER.

Flouriſhed, 1743.

He was a painter, and, as far as one can judge from a ſingle etching, a man of no mean abilities. I have ſeen by him *a theatrical ſcene*, from a compoſition

compoſition of his own, ſlightly etched, but in a very ſpirited ſtyle: it is dated, 1743.

BARTOLOMEO TUTIANI.

Flouriſhed,

He is ſaid to have been an engraver on wood, who marked his prints with the Gothic monogram, copied upon the plate at the end of the volume.

MARTIN TYROFF.

Flouriſhed,

He was a native of Nuremberg, and engraved a conſiderable number of portraits, which he executed in a very neat manner. I ſhall mention only that of *Charles a Linne*, architect to the king of Sweden.

TYRRAL.

Flouriſhed, 1580.

He is mentioned as an engraver by Ames, and other authors; but I am not acquainted with any of his works.

MICHAEL TYSON.

Flouriſhed, 1770.

This gentleman was educated for the church, and was fellow of Bennet College, Cambridge. He amuſed himſelf with the pencil, and with the point. We have ſeveral etchings by his hand, particularly the portrait of *Archbiſhop Parker*, an half figure, in an oval, octavo, taken from an illumination, by T. Berg, in a manuſcript preſerved in the library of Bennet College. This bears ſo ſtrong a reſemblance, in every particular, to the portrait of that prelate, engraved by Remigius Hogenbergh, that there is great reaſon to ſuppoſe they were both engraved from the ſame painting. The portrait of *Sir William Paulet*, a very ſmall upright plate, from an old picture; the painter of which is unknown. *Jane Shore*, from an original picture at King's College, Cambridge, a ſmall half ſheet in quarto, &c.

V.

J. VANDER VAART.

Born, 1647. Died, 1721.

A Native of Harleim. He learned the principles of painting from the elder Wyck; but did not confine himſelf to landſcapes. He painted portraits and ſtill life, with great ſucceſs, and particularly excelled in the repreſentation of *partridges* and *dead game*. He came into England, A. D. 1674, and was employed by Wiſſing to paint draperies. It is ſaid, that, in old Devonſhire houſe, he painted *a violin* againſt a door, which deceived every body He reſided in Covent-Garden, where he died of a fever, A. D. 1721, aged. 74, and was buried in the right iſle of St. Paul's church in that pariſh. He was a man of very amiable character.

We have ſome few mezzotintos by this artiſt, conſiſting of *portraits*, partly done from his own paintings, and partly from thoſe of Wiſſing, I ſhall mention one of the latter only, namely, *Charles the Second of England*, in an oval, a half ſheet print. Vander Vaart's portraits have little to recommend them. It is, however, ſome addition to his honour, that he taught John Smith the art of ſcraping in mezzotinto.

VAENIUS. See VEEN.

ANN MARY VAJANI.

Flouriſhed, 1650.

This lady engraved, at Rome, part of the plates for the *Juſtinian gallery*, publiſhed in that city, in two large folio volumes.

WALLERANT VAILLANT.

Born, 1623. Died, 1677.

He was a native of Liſle, and the diſciple of Eraſmus Quellin. He applied himſelf chiefly to portrait painting, and met with very great encouragement; for having painted the portrait of the Emperor Leopold very ſucceſsfully, his buſineſs increaſed ſo rapidly, that he gained a plentiful income. He accompanied the Mareſchal de Grammont into France, where in four years he completed his fortune. It appears, that he was in England, and came with Prince Rupert, from whom he learned the art of ſcraping in mezzotinto. He made ſome conſiderable improvement in it; but at laſt the grounds of his plates were indifferently laid, and the lights uneven,

uneven, eſpecially when they were much ſcraped. Vaillant died at Amſterdam, A. D. 1677, aged 54 years. We have by him ſeveral half ſheet prints, namely, his own *portrait*; that of his *wife*; a curious print of his *family*; and the head of *Frobenius* the printer, from Holbein. Baſan alſo attributes to him many other plates: as, *the temptation of St. Anthony*, a ſmall upright plate, from Procaccini; *the prodigal ſon*, from Gerards; *Judith*, and *Jael*, from Laireſſe, &c. He engraved from a variety of other painters.

BERNARD VAILLANT.

Born, 1625.

This artiſt was born at Ryſſel, and was brother to Wallerant Vaillant, mentioned in the preceding article. He painted portraits in crayons, by which he acquired conſiderable reputation. We have ſeveral portraits by him, in mezzotinto; and, among them, the following: *Paul Duſoul*, from W. Vaillant. *John Lingelbach the painter*, from Schwartz, &c. Profeſſor Chriſt attributes alſo to him the mezzotinto prints, marked with theſe initials, B. V. F.

D U V A L.

Flouriſhed, 1650.

He was a native of France, and an engraver on wood. Papillon ſpeaks of him with very great commendation, for the neatneſs and delicacy of his work: affirming that his reputation was ſo extenſive, that he was ſtrongly ſolicited by the connoiſſeurs of Germany, Italy, England, Scotland, Ireland, Flanders, and Holland, to viſit thoſe kingdoms, but without ſucceſs. To this extravagant elogium he adds, "I believe, that Duval could not draw; for he ſcarcely ever engraved, but from the deſigns of Jaques Stella, and Noel Cochin." The ſame author ſpeaks of twenty prints by this maſter, for the miraculous hiſtory of *Notre Dame de Lieſſe*, which are highly eſteemed.

Marc Duval, apparently another artiſt of the ſame family. This name is affixed to a ſmall plate, length-ways, repreſenting the *woman taken in adultery*, three quarter figures, from his own deſign. It is executed entirely with the graver, in a neat, but dry and taſteleſs ſtyle. The expreſſion of the heads is tolerably well preſerved; but the other extremities are heavy and bad. The letters of the name, together with the initial F. for *fecit*, are reverſed upon the plate.

G E R A R D V A L C K.

Flouriſhed, 1680.

He was a native of Holland, and firſt lived ſervant with Blooteling; but he afterwards married his ſiſter, and appears to have been in partnerſhip with him. He came with his brother-in-law into England, and returned with him again. He worked ſome time for David Loggan; and he alſo aſ-

ſiſted

ſiſted Peter Schenck in publiſhing the large *Dutch Atlas*, in two volumes, folio, 1683.

He engraved and ſcraped in mezzotinto; but his works in both ſtyles are by no means valuable; either with reſpect to the drawing or the execution. *Bethſheba at the bath*, a middling-ſized upright plate, from B. Graat, is by him. We have alſo many portraits; and, among them, that of the *Dutcheſs of Mazarin* is looked upon as his beſt.

PETER VALCK, or VALK.

Flouriſhed,

He was probably of the ſame family with the preceding artiſt. We have by him, *Time and Truth*; a middling-ſized upright plate, copied from a print by Philip Galle, and rather larger than the original. He imitated the ſtyle of Galle, and not unſucceſsfully.

JOHN VALDOR.

Flouriſhed, 1620.

He was a native of Liege; but he reſided chiefly in France, and probably was the diſciple of Thomas de Leu. Valdor does not appear to have been a man of ſuperior genius. He wanted that animation, which is neceſſary to form the great artiſt; inſtead of which, he ſubſtituted a painful, laborious attention to the neatneſs and preciſion of the mechanical part of his plates; and in this point of view he has ſucceeded wonderfully. I have ſeen a ſmall upright plate by him, repreſenting the head of *St. Ignatius*, the face of which is ſo neatly executed, that the dots, which blend the lights with the ſhadows, are hardly perceptible to the naked eye. We have ſeveral *devotional ſubjects* by him; figures of *ſaints*; and a part of the plates for a book, entitled, *the Triumph of Louis the juſt*, printed at Paris, 1638; all of them from his own compoſitions.

Le Comte mentions ſome *landſcapes* by this artiſt, in the ſtyle of Hollar. All the works I have ſeen by Valdor are executed with the graver only. I rather ſuſpect ſome miſtake in this paſſage, becauſe he afterwards ſpeaks of this artiſt again, and ſays, *Valdor a fait quelques paiſages dans ſon gout*, in his own taſte, or rather ſtyle, and this may poſſibly be true.

GIACOMO VALESIO, or VALEGGIUS.

Flouriſhed, 1574.

He was a native of Verona, as the inſcriptions upon his prints inform us. He worked with the graver only, in a ſtyle greatly reſembling that of Cornelius Cort; but not very ſucceſsfully. The outlines of his figures are exceedingly incorrect, and the extremities are badly marked. I have ſeen by him, *St. Michael overcoming the evil ſpirits*; a middling-ſized upright plate, from Paolo Veroneſe, dated 1574.

FRAN-

FRANCESCO VALESIO or VALEGGIUS.

Flouriſhed, 1620.

He was probably of the ſame family with the preceding artiſt. Le Comte ſpeaks of him as a painter. It is certain that he engraved much from his own compoſitions; but, as far as one can judge by his prints, he does not appear to have been endowed with ſuperior talents. He worked with the graver only, in a neat, but ſtiff ſtyle. His plates are not, however, entirely devoid of merit. He engraved many *frontiſpieces* and *book-plates*. The greateſt work I have ſeen by him is, *a ſet of hermits*, for a book, entitled, *Illuſtrium Anachoretarum Elogia*, written by Jacobus Cavacius, a Benedictine monk. It is in quarto, and was publiſhed at Venice, 1612. If the date on the *frontiſpiece* to the works of Spigelius, in folio, publiſhed at Amſterdam, be genuine, and affixed by this artiſt in 1645, he continued to engrave a long time. The *anatomical* figures in this book appear to be all executed by the ſame perſon, who ſigns his name, Francſ. Valeſius; but I do not believe, that they are the work of Franceſco Valeſio mentioned above; becauſe they are very badly engraved, and greatly inferior to the *hermits* above-mentioned, to which the collector is referred. Le Comte calls him Giovanni Franceſco Valeſio, in one place, and informs us, that he engraved ſeveral *portraits*, and alſo worked from the deſigns of Peter Faccini, &c.

GIOVANNI LUIGI VALESIO.

Flouriſhed,

This artiſt is ſaid to have been a native of Bologna, and a pupil of the Carracci. He etched ſeveral plates from his own compoſitions, in a coarſe, dark ſtyle: among them are the following: *the Virgin, with the infant Chriſt ſeated upon her lap*; a ſmall upright plate. *Venus threatening Cupid*; and *Venus chaſtizing Cupid*, its companion; two ſmall upright plates. He engraved alſo many *emblematical* and *allegorical deſigns*, *frontiſpieces* for books, and other *ornamental plates*; ſome of which he marked with a monogram, compoſed of an L. a V. an A. and a ſmall o; or a V. and an L. with the ſmall o. only. Papillon ſays, he engraved on wood. It is certain, that there are ſeveral wood cuts, marked with the ſame monogram; but it is doubtful, whether they are by Valeſio or not.

WILLIAM VALET, or VALLET.

Flouriſhed, 1680.

He was a native of France; and, having learned the principles of drawing and engraving in his own country, probably in the ſchool of Francois Poilly, he went to Italy, and reſided ſome time at Rome to complete his ſtudies. He afterwards returned to France, where he died. He worked with the graver only; and his ſtyle reſembles that of Poilly, in ſome degree; but his prints are deficient in every requiſite, when compared with thoſe of that great maſter. The following are by him:

A holy family; a middling-ſized upright plate, from Raphael. Pitau engraved the ſame picture.

A holy family, from Guido; a middling-ſized plate, nearly ſquare. C. Bloemart alſo engraved from this picture.

The wiſe men's offering, from N. Pouſſin; a large plate, length-ways.

The aſſumption of the Virgin; a ſmall upright plate, from J. Mille, engraved whilſt he reſided at Rome.

He engraved alſo from Titian, Romanelli, Dominichino, A. Carracci, and other painters. We have beſides ſeveral *portraits* by him, ſome of them from drawings, made by himſelf, from the life, and otherwiſe.

WARNER VAN VALKERT.

Flouriſhed, 1610.

He was a native of Holland, and a painter. He etched ſeveral plates from his own deſigns. They are executed in a bold, ſpirited ſtyle; but very incorrectly drawn. The two following are by him: *The good Samaritan*; a middling-ſized plate, length-ways. *Venus ſleeping, ſurpriſed by two ſatyrs*; the ſame, dated 1612.

Baſan, in the Supplement to his Dictionary of Engravers, mentions WILLEM VAN WALKERT; making a change in the firſt letter of the family name. He etched, ſays that author, from his own compoſitions; particularly a ſmall plate, length-ways, dated 1612, repreſenting *an old man and woman, ſeated at a table, with a figure of Death, who gives his hand to the old man*. I apprehend there is ſome miſtake with reſpect to the latter name; and that they are both the ſame artiſt.

ALESSANDRO VALLÆO

Flouriſhed, 1610.

To an indifferent emblematical figure of *Rhetoric*, attempted in the ſtyle of Cornelius Cort, is this inſcription affixed, *Alexandro Vallæo Barroducæo ſculpt. et excuſſi.* This may perhaps be one of the figures, which Alexander Vallee, ſo called by Florent le Comte, is ſaid to have engraved, with eighteen others, repreſenting the *decorations and rejoicings made at Metz*, at the time of the entry of Henry of France. The reſt were executed by Abraham Faber, and publiſhed 1610.

SIMON VALLEE.

Flouriſhed, 1720.

He was a native of France, and a diſciple of the elder Drevet. He did not immediately follow the ſtyle of his maſter; but united the point with the graver in the execution of his plates, with no ſmall ſhare of taſte and judgment. His drawing, in general, is not incorrect; but the extremities are ſometimes rather heavy and undetermined. The following may be reckoned among his beſt prints:

St. John

St. John in the deſert; a middling-ſized upright plate, from Raphael.

The reſurrection of Lazarus; the ſame, from Jerom Mutian.

Chriſt carrying the croſs; the ſame, arched at top, from Andrea Sacchi.

The death of the Virgin; a middling-ſized upright plate, from Michael Angelo Caravaggio.

Moſes found by Pharoah's daughter; the ſame, from Franceſco Romanelli.

All theſe plates are for the collection of prints, known by the name of the *Crozat cabinet*.

The triumph of Venus; the ſame, from F. de Troy. He engraved alſo from Caze, Rigaud, and other maſters.

JOHN VALLEE is ſaid alſo to have engraved many *portraits*. I am not acquainted with his works.

THE CHEVALIER DE VALLORY.

Flouriſhed, 1760.

This gentleman was a lover of the arts; and for his amuſement he etched ſeveral *landſcapes*, and other *ſmall ſubjects*, from Boucher.

V A N.

VAN, VON, VAN DE, VANDEN, and VANDER, are only articles prepoſed to the Dutch, Flemiſh, and German names; and are equivalent to DE, DU, DE LA, in the French. Therefore, when a name is preceded by any of theſe articles, it muſt be referred to, under its proper initial letter, as, VAN DYCK under DYCK, VANDEN BORCHT under BORCHT, VANDER BANCK under BANCK, &c.

FRANCESCO VANNI.

Born, 1653. Died, 1610.

He was a native of Siena, and a very celebrated hiſtorical painter. He was firſt the ſcholar of Salimbini, afterwards of Paſſarotti, and, at laſt, of Giovanni de Vecchia. By the inſtructions of theſe maſters, and his own ſtudies, he arrived at a very high degree of perfection. We have by him three ſmall etchings. The ſpirit, beauty, and correctneſs of drawing, which appear in theſe admirable prints, make us lament, that his amuſements with the point were not more extenſive. They are as follows: *The ecſtatic viſion of St. Francis*; the ſaint is repreſented as a half figure, and an angel appears in the clouds, playing upon a violin; a ſmall upright plate. Agoſtino Carracci engraved from this deſign, with ſome variations. The beautiful drawing, which is found in this print, cannot be too much admired. *Saint Catherine of Siena receiving the Stigmatics*; a very ſmall upright plate. *The Virgin*, a half figure, looking at the infant Chriſt, who is ſleeping before her; the ſame. Peter de Jode engraved from this deſign.

GIOVANNI BATISTA VANNI.

Born, Died, 1660.

He was a native of Piſa, and ſtudied painting under ſeveral maſters. He died at Florence, 1660. We have the following etchings by him, which are executed in a ſlight, ſpirited ſtyle; but the outlines of his figures are very incorrect, and the heads, with the other extremities, paſſed over too haſtily; ſo that much of the expreſſion and beauty of the maſters he worked from is totally loſt. I ſhall mention the following only: The *cupola* of the cathedral at Parma, painted by Correggio. *The marriage of Cana in Galilee*; a large print, length-ways, on two plates, from Paolo Veroneſe. This is, in my opinion, his maſter-piece, and really has great merit: it is dated, 1637.

JOHN VARDY.

Flouriſhed, 1749.

An Engliſh artiſt, by whom we have a very neat, ſpirited print, repreſenting the *Gothic-hall, at Hampton-Court*.

GAETANO VASCELLINI.

Flouriſhed,

A native of Italy, and a very indifferent engraver of portraits.

FILIPPO VASCONI.

Flouriſhed,

He engraved many plates of *views in and about Venice*, in large folio, publiſhed 1720.

VANDER VAST.

Flouriſhed,

A name affixed to ſome ſpirited etchings of *landſcapes*, which prove him to have been a man of genius.

J. C. LE VASSEUR.

Flouriſhed, 1760.

A modern French engraver, by whom we have *the continence of Scipio*; a large plate, length-ways, from le Moine. *The triumph of Venus*; from the ſame, from Boucher. He alſo engraved from A. Krauſe, Mettay, Dietricy, and other maſters.

ROBERT VAUGHAN.

Flouriſhed, 1650.

He was a native of England, and one of thoſe indifferent engravers, whoſe labours were confined to the ornamenting (if ſuch a word may be properly uſed upon the occaſion) of books. We know little of his life; but Vertue informs us, from Aſhmole's manuſcript, that, during the interregnum, he engraved a print of *Charles the Second*; to which he added ſo offenſive an inſcription, that an accuſation was preferred againſt him for it,

after the reſtoration; but of what conſequence it was to Vaughan, we are not told. I ſhall ſpecify the few following only by this engraver: The prints for *Norton's Ordinal.* The portrait of *Sir John Wynn of Gwedur*; a large whole ſheet print. *Edward Terry*, Rector of Greenford; ſaid to be the beſt by Vaughan, with a date, which is 1655. He engraved alſo ſeveral plates of monuments and other antiquities.

There is a print of *Robert Devereux*, Earl of Eſſex, general of the parliament, which Ames mentions as by J. Vaughan. The honourable Mr. Walpole ſuppoſes this may have been an error of the preſs; if not, he adds, that it might have been the brother of Robert Vaughan. It is probably a miſtake; unleſs deſigned for a G. and then it might have been engraved by the following artiſt, who frequently put his baptiſmal name in Latin.

WILLIAM VAUGHAN.

Flouriſhed, 1660.

He was probably a relation of Robert Vaughan, mentioned above; but of what proximity, I have not been able to diſcover. In point of merit, there is but little difference between the two artiſts. We have by this engraver three prints for a ſmall folio pamphler, deſcribing the *ſufferings of Sir William Dick of Braid*, which are very ſcarce. Alſo a ſet of ſmall plates of *animals*, from Barlow, conſiſting of thirteen plates, excluſive of the title, which runs thus, *a Book of ſuch Beaſts, as are moſt uſeful for drawing, graving, or armes painting and chaſeing, deſigned by F. Barlow, and engraved by William Vaughan*, 1664.

VAUQUER.

Flouriſhed,

He was a native of France, and probably a goldſmith. He engraved, from his own deſigns, two or more ſets of *flowers* and *ornamental foliage*, which he calls, *livres de fleurs, propres pour orfeures et graveurs.* They are ſmall upright plates, and very neatly executed, with the graver only.

VAUMANS. See WAUMANS.

LUCAS VAN UDEN.

Born, 1595. Died, 1660.

He was a native of Antwerp, and a very celebrated landſcape painter. He ſtudied aſſiduouſly from nature, and arrived at ſuch a degree of perfection, that Rubens admired his ſtyle of colouring, and frequently employed him to paint the back-grounds to his pictures. Van Uden's paintings are juſtly held in very high eſtimation. He amuſed himſelf with the point, and we have ſeveral etchings by him, in a ſpirited and maſterly ſtyle; and, among them, a ſet of *landſcapes*, ſmall plates, length-ways, inſcribed, *Lucas Van Uden pinx. inv. et fec.* Theſe are his moſt finiſhed etchings.

Four ſmall *landſcapes*, length-ways, from Rubens. The firſt impreſſions of theſe plates are before the name of Rubens was inſerted. A *landſcape*, from Titian, into which is introduced the parable of the *good Samaritan*; a

middling-ſized plate, length-ways. He ſometimes marked his prints with the initials, L. V. V.

J. L E V E A U.

Flouriſhed, 1760.

A modern French engraver, by whom we have many very neat plates, which prove him to have been a man of genius. I ſhall mention only the following: Several ſmall *landſcapes*, from Vanderneer. *The view of Montſerrat*, from Vernet; a large plate, length-ways. *The caſcade of Tivoli*, and *the view of Puzzoli*, its companion; middling-ſized plates, length-ways, from Le Croix, &c.

T I T I A N O V E C E L L I.

Born, 1480. Died, 1576.

This celebrated artiſt was one of the greateſt painters that Italy ever produced. The beauty of his colouring is ſtill admired by the judges of painting; and his pictures are propoſed as the models for all young artiſts to form their taſte upon. The reputation of this great painter being ſo generally known, renders it unneceſſary for me to ſay any thing farther upon that ſubject. I ſhall only add, that he is reported to have engraved both on wood and on copper. It is difficult to underſtand how many engravings of both ſorts are attributed to him by Mr. Evelyn, who ſpeaks in a very vague manner upon the ſubject; and Papillon makes no ſcruple to write with confidence, though without proof. The only engravings on copper, which are aſcribed to him by the beſt judges of this matter, are ſeveral large *landſcapes*, length-ways, from his own compoſition, which are etched in a very ſlight, but ſpirited ſtyle, and are evidently the works of a painter; but, I think, the figures are not ſufficiently well done; at leaſt, they ſeem not to be equal to what one might expect from the hand of ſo great a maſter. One of the moſt remarkable of theſe prints is that, in which ſome cattle are repreſented coming to a brook, with the ſhepherd walking before them, playing upon his flute. On wood, we have a large upright print, repreſenting *a holy family, with St. Catherine and two angels*, called *the marriage of St. Catherine*. It is executed in a ſlight, but maſterly ſtyle; and, at the bottom, is this inſcription, TITIANUS VECELLIVS INVENTOR LINEAVIT.

The other engravings on wood, attributed to him, are the following:

The triumph of Faith, repreſented by a proceſſion of the patriarchs, prophets, evangeliſts, apoſtles, ſaints, martyrs, preceding and following our bleſſed Redeemer; a very long frieze, compoſed of eight or ten prints, dated 1505.

The deſtruction of Pharoah and his hoſt in the Red Sea; a very large print, length-ways, compoſed of ſix parts. This is very rough, and rudely cut, and by no means equal in merit to the *triumph of Faith*, which is a very maſterly performance. Papillon mentions the *deluge*, a large print, length-ways, in two ſheets, which he ſpeaks of as a very correct and admirable engraving. I have ſeen this print, and the very preciſion, which appears in the execution of the mechanical part, of which he boaſts ſo much, ſeems

beſtowed

to me to make moſt againſt its being by Titian, who would ſcarcely have beſtowed ſo much time and labour, as muſt have been required to complete it in ſo neat and regular a manner.

A large monkey and two ſmaller ones, repreſented in the poſition of the antique ſtatue of the Laocoon and his two ſons, encompaſſed by two ſerpents; a large upright print. This, however, though a very ſpirited engraving, has all the appearance of being much more modern, than the other works attributed to this great maſter.

CESARE VECELLI.

Flouriſhed, 1590.

He was a younger brother to the celebrated Titian, and probably the engraver on wood of thoſe prints, attributed to that artiſt. We have by him a ſet of octavo prints, executed in a very ſpirited and maſterly ſtyle, from the deſigns of Titian, repreſenting *the ancient and modern dreſſes of various parts of the world*, publiſhed at Venice, 1590; but this moſt probably was not the firſt edition. The title runs thus: *De gli Habiti Antichi et Moderni di diverſe parte del mondo, Libri due fatti da Ceſare Vecellio.* To the ſecond edition, publiſhed 1664, it is more fully expreſſed as follows: *Raccolta di figure delineate dal gran Titiano, e da Ceſare Vecellio ſuo Fratello deligentemente intagliate.*

MARTIN VAN VEEN, called MARTIN HEMSKERCK.

Born, 1498. Died, 1574.

He was born at a village, named Hemſkerck, in Holland, from whence the appellation of Hemſkerck was given to him; but his family name was Veen. He learned the firſt principles of drawing from John Lucas, and of painting from John Schoreel. His firſt application was attended with little ſucceſs, and his genius was clouded by an appearance of natural dulneſs, which ſeemed to preclude all hope of his ever attaining to any reaſonable degree of perfection. However, by induſtry and ſtudy he maſtered thoſe obſtructions, and left behind him the character of a great maſter. He ſometimes amuſed himſelf with the point; but the etchings we have by him are ſuch as do him little credit. They are not only very indifferently executed, but incorrectly drawn; and the heads of the figures have neither beauty, character, nor expreſſion to recommend them. They are ſubjects taken from the ſcripture. I ſhall mention the following only:

Judah and Thamar; a ſmall upright plate, from his own compoſition.

The annunciation of the Virgin Mary; the ſame.

GILBERT VAN VEEN, or VENIUS.

Flouriſhed, 1580.

He was the brother of Otho Van Veen, or Venius, a celebrated painter of hiſtory and portraits. Otho was born at Leyden; and it is probable, that Gilbert was a native of the ſame place. He worked with the graver only, in

in a ſtyle greatly reſembling that of Cornelius Cort. It is probable, that he went with his brother into Italy; for we have ſeveral engravings by him from the Italian maſters. In 1612, he reſided at Antwerp. His engravings are ſlight, but well drawn. The heads of his figures are well expreſſed; and the other extremities marked in a ſtyle that does him great honour. He engraved a very conſiderable number of plates, from the deſigns of his brother, which are chiefly emblematical ſubjects, in circles, namely, a ſet of prints, entitled, *the emblems of Horace*, in quarto, publiſhed at Antwerp, 1612. *The emblems of divine and prophane love*, the ſame. *The life of Sir Thomas d'Aquinas*, the ſame; all from the deſigns of his brother Otho. Among his detached prints may be reckoned the *four ſeaſons of the year*; middling-ſized plates, length-ways, from Raphael, dated 1589. *The meeting of Iſaac and Rebecca, and their marriage*; conſiſting of five plates, length-ways, from Balthaſar Parucci. *The ſalutation of the Virgin*; a large upright plate, from Baroccio, who etched the ſame ſubject himſelf. We have alſo ſeveral good *portraits* by this artiſt.

J. VEENHUYSEN.

Flouriſhed, 1656.

He was a native of Holland, and reſided at Amſterdam, where he engraved a ſet of *views of the public buildings of that city*, in ſmall folio. They are executed in a neat, ſlight ſtyle, without much taſte. The ſmall figures, with which they are ornamented, are not entirely deſtitute of merit. They were publiſhed at Amſterdam, A. D. 1656, with deſcriptions in French and Dutch.

J. S. VEGEL.

Flouriſhed,

An obſcure engraver of *frontiſpieces* and other *book-plates*, which he executed in ſo bad a ſtyle, that they do, by no means, merit notice.

VEIROTTER. See WEIROTTER.

UGO. See CARPI.

ESAIAS VANDER VELDT.

Born, 1590. Died,

He was a native of Holland, and excelled in painting *battles* and *landſcapes*. We have by him ſome few etchings of *landſcapes*, from his own deſigns. He often marked his plates with the initials of his name only. See the plate at the end of the volume.

JOHN VANDEN VELDT.

Flouriſhed, 1620.

He was a native of Holland, and of the ſame family with the preceding artiſt. He painted *landſcapes*, *battles*, *ſkirmiſhes*, and ſubjects of that kind, very

very ſucceſsfully; but perhaps he is beſt known by his excellent engravings, of which we have a conſiderable number. He worked in two different kinds of ſtyle, directly oppoſite to each other. The one was with the point; and his etchings, which are chiefly landſcapes, are bold and powerful; yet very free and determined. The lights are kept broad and clear; but perhaps the ſhadows may, in ſome inſtances, want ſtrength; however, the hand of the ſkilful maſter is evident in all of them; and the ſmall figures, which are occaſionally introduced, prove the goodneſs of his taſte, by the ſpirited manner, in which they are executed. His other ſtyle of working was with the graver only, or with very little aſſiſtance from the point. Theſe prints are exceſſively neat and laboured, reſembling thoſe of Count Goudt. They conſiſt chiefly of *ſcenes by candlelight*, and ſuch ſubjects as require great depth of colour. Yet, with all the merit which they poſſeſs, they are not equal to the etchings; for whatever advantages may appear to be gained in neatneſs and colour, are loſt in want of ſpirit, lightneſs, and freedom. I ſhall mention the following prints by this great artiſt: and, firſt, his etchings.

The twelve months; twelve large plates, length-ways, from his own deſigns.

A ſet of ſix *landſcapes with ruins*; middling-ſized plates, length-ways, the ſame.

The four ſeaſons; large plates, length-ways, from Valck, dated 1617.

Theſe which follow are his more highly finiſhed prints:

The good Samaritan; a ſmall upright plate.

St. Francis kneeling, with a book and a ſkull before him; the ſame, from W. Van Boons.

The mountebank expoſing his medicines; without any painter's name; a middling-ſized upright plate, nearly ſquare.

An old woman frying pancakes, with boys eating them; a ſmall upright plate.

The ſorcereſs; a ſmall plate, length-ways, which is eſteemed as his *chef d'œuvre*.

We have alſo ſeveral fine *portraits* by him, from Franc, Hals, and other painters.

ADRIAN VANDEN VELDT.

Born, 1639. Died, 1672.

He was the nephew of John Vanden Veldt, mentioned above, and was born at Amſterdam. He became the diſciple of Wynant's, and painted *landſcapes*, *animals*, and *hiſtorical ſubjects*, with great ſucceſs. His pictures are very highly eſteemed; not only for the agreeableneſs of the compoſitions, but for the beauty and ſweetneſs of the colouring. He amuſed himſelf with the point; and the following ſlight, but ſpirited etchings are by him:

Three ſmall plates, length-ways, repreſenting *cows feeding*.

Another

Another ſet of ten plates, the ſame, repreſenting *cows and other domeſtic animals*, with a *bull* at the title. Three plates of *ſheep*; the ſame. *A return from hunting*; the ſame. *An inn*; the ſame. A large *landſcape*; length-ways.

A ſmall *landſcape*, length-ways, with hiſtorical figures. This is much more rare than the preceding.

JOHN VELDNER.

Flouriſhed, 1480.

He was a native of Germany, and publiſhed, A. D. 1483, an edition of the book, entitled, *Speculum Humanæ Salvationis*, tranſlated into the German language; for which, it is ſuppoſed, he engraved on wood the rude cuts, with which it is embelliſhed. This book is ſpoken of in the Eſſay on the ancient engravings on wood, at the beginning of the preſent volume.

GIULIO CESARE VENENTI.

Flouriſhed,

He was a native of Bologna, and a lover of the arts. For his amuſement he etched ſeveral plates, from the pictures of various maſters. They are executed in a very ſlight ſtyle; but are not without merit. I ſhall mention only the *virgin of the roſe*; a ſmall upright plate, from Parmigiano. A *landſcape*, from An. Carracci; a large plate, length-ways. See the mark adopted by this maſter, compoſed of a G. a C. and a V. on the plate of monograms, at the end of the volume.

VENETIANO. See MUSIS.

NICOLLO VENIER.

Flouriſhed,

He engraved a ſet of twelve plates, repreſenting the *months*, from Baſan. They are executed with the graver only; but in a ſtiff, cold ſtyle.

VENIUS. See VEEN.

GIOVANNI FRANCESCO VENTURINA.

Flouriſhed, 1700.

He was a native of Italy, and reſided at Rome. He engraved in a neat, pleaſing ſtyle; and we have a conſiderable number of prints by him. I ſhall mention only, *Diana and her nymphs ſporting*, from Dominichino. A ſet of *bird's eye views of palaces and gardens in and about Rome.* A ſet of *fountains*, from Roſe of Tivoli, being a continuation of the fountains in Rome, engraved by Falda. He alſo worked from Polydora Carravaggio and other painters.

J. J A.

J. JACOBUS VER, or VERONESE. See CARAGLIO.

DARIUS VERAT.

Flouriſhed,

To a ſlight, incorrect etching of two women, half lengths, one of which is combing her hair, is this inſcription affixed, *Alex. Verat pinx. Darius filius ſculp.* It is a ſmall upright plate.

P. VERBEECK.

Flouriſhed, 1620.

He was a native of Holland, and engraved ſeveral plates, in a ſtyle reſembling that of Rembrandt, many of which are, by no means, badly executed. The following are by him: *Eſau ſelling his birth-right*; a ſmall upright plate. *A king ſeated upon his throne, with a man kneeling before him*, the ſame. *A ſhepherd ſeated at the foot of a tree*, a ſmall plate, length-ways.

VAN BRUGGEN, or VANDER BRUGGEN. See BRUGGEN.

THEODORE VERCRUYS, or VERKRUYS.

Flouriſhed, 1730.

This artiſt was alſo called by the Italians DELLA CROCE. He was a native of Flanders; but he reſided a conſiderable time in Italy, and particularly at Florence. He engraved ſeveral of the plates for the collection of prints, from the pictures of the great duke of Florence. He afterwards went to Rome, and was employed in that city.

Among other prints executed by him, while he remained there, was a middling-ſized upright plate of *St. Francis kneeling*, from Carlo Maratti. The manner of engraving, adopted by this artiſt, is ſufficiently neat, but it wants force. His drawing is not abſolutely incorrect; but he did not properly attend to the ſtyle of the maſters, whoſe pictures he engraved after.

JOHN VERKOLIE.

Born, 1650. Died, 1693.

He was born at Amſterdam, and became the diſciple of John Lievens. He painted *hiſtorical ſubjects, portraits*, and *converſations*, with ſucceſs. His portraits eſpecially are much commended. He amuſed himſelf with ſcraping in mezzotinto, an art then lately diſcovered; and the prints, which he produced, are much ſuperior to what one would have expected, at ſo early a period. He died at Delft, A. D. 1693, aged 43. The following mezzotintos are by him.

Venus and Adonis; a middling-ſized upright plate, companion to *Cephalus and Procris*, engraved by Broedelet, from Gerard Hoet.

Diana and Caliſta; the ſame, from T. Netſcher, companion to *a ſhepherd and ſhepherdeſs*, by G. Valck, from C. Netſcher.

The dutcheſs of Mazarin, a ſmall half ſheet, in an oval, from Lely, dated 1680.

Several other *portraits*, and different ſubjects, from various maſters.

NICHOLAS VERKOLIE.

Born, 1673. Died, 1746.

He was the ſon of John Verkolie, mentioned above. He was born at Delft, and inſtructed by his father in the principles of drawing and painting. He ſucceeded in hiſtorical ſubjects and portraits. He was alſo famous for his drawings in Indian Ink, which he finiſhed with great accuracy. He engraved in mezzotinto, having probably learned the ſecret from his father; and he ſurpaſſed him conſiderably in the execution of his plates; among which are the following:

A holy family; a middling-ſized upright plate, from Adrian Vander Werff.

Diana and Endymion; a middling-ſized upright plate, from Netſcher.

Bacchus and Ariadne, its companion, from the ſame.

An entertainment in a garden; a middling-ſized plate, length-ways, after J. B. Wenins. This is conſidered as his *chef d'œuvre*.

The portrait of *John Peter Van Zomer, a connoiſſeur, holding a print in his hand*; a ſmall upright plate, from A. Boonen. Some few impreſſions were taken from this plate, without the print, which is held by Van Zomer; but theſe are exceedingly rare.

The portrait of *Bernard Picart*; a half ſheet print, from Nattier.

Several other *portraits*, and different ſubjects, from Girard Douw, Schalken, Wouvermans, &c.

CORNELIUS VERMEULEN.

Flouriſhed, 1690.

He was a native of Antwerp, at which city he principally reſided. He worked with the graver only; and his prints are executed in a very neat and clear ſtyle. His *portraits* are the beſt part of his engravings; for he did not draw the human figure correctly enough to undertake hiſtorical ſubjects, with great ſucceſs. I ſhall ſelect the few following only, from the works of Vermeulen, namely:

The Queen Mary de Medicis eſcaping from the city of Blois; a middling-ſized upright plate, from a picture by Rubens, painted in the Luxembourg gallery.

The portrait of *Mary de Taſſis*, the ſame, after Vandyck.

The portrait of *Vander Borcht*, the painter; the ſame, from H. Rigaud.

He alſo engraved from Largilliere, Dominichino, Vander Werff, Guido, V. Vien, De Troy, &c.

ANDREA VEROCCHIO.

Born, 1432. Died, 1488.

He was a native of Florence, and ſeems to have been a man of univerſal genius.

genius. He was a ſculptor of ſome eminence, and executed ſeveral curious works in gold. He was alſo an architect, and a painter. His compoſitions are much commended; but his manner of colouring was dry and unpleaſing. He had the honour of being tutor to Pietro Perugino, and to the celebrated Leonardo da Vinci. Verocchio is further ſpoken of as a ſkilful geometrician, a muſician, and an engraver; but unfortunately his engravings, if any of them yet remain, are unknown to us, for want of proper marks, by which they might be diſtinguiſhed.

HENRY VERSCHURING.

Born, 1627. Died, 1690.

He was a native of Gorcum, and the diſciple of Dirick Govertz, whoſe ſchool he left, to ſtudy under John Both. He painted *battles, ſkirmiſhes*, and ſuch kind of ſubjects, with ſucceſs. We have by him many ſlight etchings, from his own compoſitions.

J. VERSTRAELIN.

Flouriſhed, 1620.

We have by him a middling-ſized print, length-ways, repreſenting *Maurice, Prince of Orange*, lying dead, ſurrounded by his officers and guards. In the fore-ground *two children are depicted, holding his atchievement.* It is coarſely engraved, from a deſign of Adrian Vander Venne. This print is very ſcarce, which is nearly all that can be ſaid in its favour.

GEORGE VERTUE.

Born, 1684. Died, 1756.

He was born in the pariſh of St. Martin's in the Fields; and, at the age of thirteen, was placed with a maſter, who engraved arms on plate. This perſon being obliged to leave the kingdom, by the time Vertue had been between three and four years with him, the latter returned to his parents.

He then ſtudied drawing carefully for two years, and afterwards became the pupil of Michael Vandergucht, with whom he remained three years more.

He firſt began, upon his own account, to engrave for books; and was recommended to the protection of Sir Godfrey Kneller. He was afterwards employed by Lord Somers, who rewarded him generouſly; and by his induſtry he ſupported his mother, who was left a widow with ſeveral children.

In the year 1711, he attended the academy, then firſt inſtituted by Kneller, and drew there ſeveral years. At this time he engraved a head of *George the Firſt*, from Kneller, which met with a rapid ſale, and was ſhewn at court. He then engraved the portrait of the *prince* and *princeſs*, by which means he extended his buſineſs.

Vertue drew in water colours, and confined himſelf chiefly to ancient pictures, which he copied, with the intention of engraving them. In the year 1718, he began to collect the materials for *The Lives of the Engliſh Artiſts*,

Artiſts, and ſpared no pains to make drawings of their portraits, wherever he could meet with them; and he went into many parts of England to ſearch after them, and alſo to procure copies from antiquities of all kinds. His manuſcript collections, relating to the artiſts, came into the hands of the honourable Mr. Walpole, who has obliged the public by reviſing and publiſhing them. The work is well known, and abounds with many very curious and intereſting particulars. Robert Harley, Earl of Oxford, was a great encourager of this artiſt; ſo alſo was Heneage Finch, Earl of Winchelſea, whoſe portrait Vertue painted and engraved, the Earl being then preſident of the Society of Antiquaries. In the year 1711, Vertue was appointed engraver to that ſociety. The Univerſity of Oxford employed him alſo to engrave their almanacks.

Our artiſt was at laſt recommended to the Prince of Wales, by whom he was employed to collect prints, and make catalogues. The Prince alſo bought many of Vertue's paintings in miniature, and of his prints. He died July 24, 1756; and was buried in the cloiſters of Weſtminſter Abbey, leaving his widow behind him, who ſurvived him twenty years.

Such is the ſketch of the life of one of the moſt induſtrious artiſts that England ever produced; to whoſe labours we owe the preſervation of many valuable antiquities. His works are exceedingly numerous, and by no means uncommon, conſiſting of *portraits, copies from ancient pictures*, and *antiquities of all kinds* It will be needleſs, therefore, for me to particularize any of them. The honourable Mr. Walpole has given the public a complete liſt of them, at the end of the catalogue of engravers, with a much fuller account of his life, from whence this ſketch is taken.

VESPASIANO. See STRADA.

UHLICH.

Flouriſhed, 1719.

An engraver of no note, who reſided at Leipſic. His name is affixed to the portrait of *John Melchior Jacob*; half length, dated 1719, from a deſign of his own. It is ſufficiently neat, but ſtiff, and incorrectly drawn.

ALESANDRO DELLA VIA.

Flouriſhed, 1730.

A Venetian engraver, whoſe works do him very little credit. I ſhall particularize only, *the Virgin and Child, accompanied by St. Sebaſtian and other ſaints*; from Paolo Veroneſe. He alſo engraved ſeveral *portraits*, which are equally indifferent.

Agostino A. Via, of Verona. The name of this artiſt is affixed to a print, repreſenting *Daniel in the lions den*; from Pietro da Cortona.

J. VAN

J. VAN VIANEN.

Flouriſhed, 1710.

He was a native of Holland, and many of his prints were publiſhed at Amſterdam, where he probably reſided. His works, which conſiſt chiefly of *frontiſpieces*, *book plates*, and *portraits*, frequently from his own deſigns, are engraved neatly enough, but without any great taſte. Part of the plates for the folio bible, publiſhed at Amſterdam, 1720, are by him. Alſo a *machine for raiſing water*, inſerted in the ſecond volume of a work, entitled, *Suecia Antiqua et Hodierna*, publiſhed 1705. His name is ſometimes written *Viane* and *Vianei*.

FRANCESCO VICARO.

Flouriſhed,

This name is affixed to a ſet of neat etchings, very ſpiritedly executed, and in a painter's ſtyle. They are ſmall plates, length-ways, and repreſent *landſcapes with ruins*.

VICELLIO. See VECELLIO.

VICENTINO. See ROSSIGLIANI.

VICTORIA.

Flouriſhed,

To a middling-ſized upright print, repreſenting *the Virgin and Child in the clouds, with John the Baptiſt, St. Francis, and other holy perſonages below*, ſlightly etched, from Raphael, is this inſcription, *Vins. Victoria del. et ſculp.*

VICTORIO. See CLASSICUS.

ENEA VICO, or VICUS, or VIGHI.

Flouriſhed, 1550.

This artiſt was born at Parma, where hearing of the great reputation, which Marc Antonio Raimondi had acquired at Rome by his engravings, he went to that city, and became his pupil. Vico was a man of abilities; but he does not ſeem ro have been endowed with patience enough, to have paid ſufficient attention ro the mechanical part of the execution of his plates. He certainly underſtood the human figure exceedingly well; and, when he pleaſed, could draw correctly; but he ſeldom exerted himſelf in this particular; for which reaſon we frequently ſee the outlines of his figures very incorrect; the extremities heavy, and not well marked; and the proportion totally neglected. His engravings are neither ſo neat, nor ſo clear, as

thoſe

thoſe by his maſter. Indeed Vico ſucceeded beſt, when he attempted a more open ſtyle; a good ſpecimen of which is, *a female figure, with her right arm extended, over which appears an owl flying in the air*, from Parmigiano: it is a half-ſheet print, and dated 1548.

Vico engraved on wood. I have never ſeen any more than one ſpecimen, and that is ſo well executed, that one can hardly ſuppoſe it to be his firſt attempt. It is the portrait of *Charles the Fifth, Emperor of Germany*, in an oval, ſurrounded by emblematical figures, compoſed with taſte, and very correctly drawn. It is cut with great care; and the hatchings, or imitations of ſtrokes, croſſed over each other, are well expreſſed. Upon a piece of a ruin, which ſerves as a tablet at the bottom, is this inſcription: INVENTVM SCVLPTVMQVE AB AENEA VICO PARMENSE, M.D.L.

When he did not ſign his name at length, he marked his plates with the initials Æ. V. ſometimes upon a tablet, and ſometimes without it; and uſually added the date. In ſome few inſtances he uſed E. V. without the A. being joined to the E.

I ſhall mention the following engravings on copper by this artiſt, whoſe prints are exceedingly numerous.

The army of Charles the Fifth paſſing the Elbe; from a compoſition of his own; a large upright plate, in an oval.

Vulcan with the Cyclops; a large plate, length-ways, the ſame.

The battle of the Amazons; a middling-ſized oval print, length-ways, the ſame, inſcribed, *Bellum Amazonum*, and dated 1543.

The ſalutation of the Virgin; a ſmall upright plate, from Titian.

Chriſt dead, and ſupported by Joſeph of Arimathea, with the Virgin, and three other female figures bewailing him; a middling-ſized upright plate, from Raphael.

Judith covering the head of Holophernes with a cloth; from Michael Angelo Buonorota, dated 1546.

The converſion of St. Paul, from F. Salviati; a large plate, length-ways.

The battle of the Lapithæ; a large plate, length-ways, from Roſſo.

Vulcan working at his forge, with Venus on the bed behind him, in a very indelicate attitude. In the firſt impreſſions of this plate, a figure of Mars was repreſented with Venus. This libidinous print was invented by Parmigiano: it is dated 1543.

The ſchool of Baccio Bandinelli, from a deſign by that maſter; a large plate, length-ways.

A ſet of fifty plates of *dreſſes of different nations.*

A ſet of *vaſes*, from the deſigns of Polidoro da Caravaggio; and ſeveral *portraits*, &c.

JOSEPH VIEN.

Flouriſhed, 1748.

He was a native of France, a painter, and profeſſor of painting to the Royal Academy at Paris. He etched a ſet of thirty ſmall plates, repreſenting the different habits of the *Turkiſh maſquerade*, given at Rome by

the penſionaries of the Royal Academy of France. Alſo *Lot and his daughters*; a middling-ſized plate, length-ways, from De Troy.

NICHOLAS VIENOT.

Flouriſhed, 1630.

A French artiſt, who imitated the ſtyle of engraving, adopted by Pontius, with great preciſion. We have by him the portraits of *Philip the Fourth, King of Spain, and Elizabeth of Bourbon, his Queen*, copied on a ſmaller ſcale, from the prints which Pontius engraved from Rubens. He alſo engraved from Pellerin, John Both, and other maſters.

CLAUDE VIGNON.

Born, Died, 1670.

He was born at Tours, and ſtudied painting. He followed firſt the ſtyle of Michael Angelo Carravaggio, and with ſucceſs; but afterwards he adopted a manner of his own, more expeditious, but leſs excellent. His pictures, though poſſeſſed of much merit, are exceedingly rough, and have an unfiniſhed appearance; for which reaſon they are not much ſought after by the connoiſſeurs. He died, A. D. 1670, at a very advanced age. We have ſeveral very ſpirited and maſterly etchings by this painter, which well deſerve the notice of the curious; and, among them, are the following, from his own deſigns:

A ſet of thirteen ſmall prints, taken from the *life of Chriſt*.

St. John in the deſert; a ſmall upright plate.

The aſſumption and coronation of the Virgin; a ſmall upright plate, inſcribed, *C. Vignon, ſculp. Romæ.*

Philip baptizing the eunuch; a ſmall upright plate.

PETER VILLAFRANCA.

Flouriſhed,

He engraved a head of *Frederic Ordez de Valais.*

G. R. VILLAIN.

Flouriſhed, 1760.

A modern French engraver, by whom we have the portrait of *M. Dufour de Ville-neuve,* lieutenant civil; a ſmall upright plate, from Mauperin.

FRANCESCO VILLAMENA.

Flouriſhed, 1600.

He was born at Aſſiſi, a city in Italy, under the pontificate of Pope Sextus V. He is ſaid to have learned the principles of drawing and painting before he came to Rome, where he reſided latterly, and completed his ſtudies.

ſtudies. It does not appear from what maſter he learned the art of engraving; but certainly his ſtyle is founded upon the works of Cornelius Cort, and his ſcholar, Agoſtino Caracci, with whom he was contemporary. Villamena drew well, and handled the graver with great facility. He adopted a bold, open manner of engraving. The effect he produced is clear, but not powerful; the lights are broad, but too equally diffuſed over the whole ſubject, which gives an unfiniſhed appearance to his beſt engravings. But this defect was common with all the artiſts of that age, and indeed the faults in Villamena's prints are abundantly repaid by the beauties with which they abound, particularly with reſpect to the expreſſion, and excellency of the drawing. The extremities of his figure, are alſo very finely marked. This artiſt engraved ſome few plates, almoſt entirely with ſingle ſtrokes, without any croſs ſtrokes laid upon them; and from them, Mellan, a celebrated French artiſt, might originally take the hint, which he afterwards ſo much improved upon.

Villamena's prints are very numerous. I can only notice the few following:

A holy family, with St. John, Elizabeth, and St. Ann; a middling-ſized upright plate, from Raphael, dated 1602. He repeated this ſubject; and the ſecond print is dated 1611.

Moſes ſhewing the brazen ſerpent to the Iſraelites, a middling-ſized upright plate, from F. Fenzoni.

The ſalutation of the Virgin; a large upright plate, from M. Arconio.

The preſentation in the temple; a middling-ſized plate, length-ways, from Paolo Veroneſe.

Chriſt taken from the croſs; a large upright plate, arched at top, from Barroccio.

St. Bruno with his companions, doing penance in the deſert; a large plate, length-ways, from Giovanni Lanfranco.

A ſet of *ſcripture hiſtories*, taken from the painting by Raphael, in the Vatican, commonly known by the name of Raphael's Bible.

St. Francis praying before a crucifix; a middling-ſized upright plate, from his own compoſition.

A ſet of ſix *groteſque figures*, one of which is *a beggar, accompanied by two children*; ſmall upright plates, from the ſame.

A man, angered by a crowd of people, fighting earneſtly in his own defence; a large print, length-ways, called *the boxers*, the ſame.

A middling-ſized plate, length-ways, in which is repreſented *John Alto*, called *the Antiquary, ſtanding in one of the ſtreets of the city of Rome*, the ſame.

Several *portraits*, and a variety of other ſubjects, from moſt of the great Italian painters.

He uſually inſcribed his name at length upon his plates; ſometimes he ſubſtituted the initials F. V. F. and ſometimes he uſed a monogram, which is copied upon the plate at the end of the volume.

A DE VILLE.

Flouriſhed,

This name is affixed to an *architectal frontiſpiece*, in folio, ornamented with figures, which are very incorrectly drawn, and ſlightly etched, from a deſign of his own.

VAN VILSTEREN.

Flouriſhed,

He was a native of Holland, and an engraver of portraits in mezzotinto. I ſhall mention only the portrait of *Bikker, a bourgermaſter*, by him.

HUBERT VINCENT.

Flouriſhed, 1691.

He was a native of Italy, and reſided at Rome, where he engraved *the judgment of Paris*, from Paolo Veroneſe, and ſome few of the plates for the collection of prints, publiſhed by Catherine Patin; all of which are very badly done.

VINCENT.

Flouriſhed,

He was, according to Baſan, an engraver in mezzotinto; but his works are not ſpecified.

ANTONIO VINCENTINI.

Flouriſhed, 1742.

He was a native of Italy, and the diſciple of Antonio Pelegrini. He is ſpoken of as an architect and an engraver. We have by him ſeveral *views of Venice*, partly from his own deſigns, and partly from thoſe of Antonio Canal.

ANDREA VINCENTINO.

Born, 1539. Died, 1614.

He was a native of Venice, and the diſciple of the younger Palma. According to Florent le Comte, he engraved *the entry of Henry the Third into Venice*.

LODOVICUS VINCENTINUS.

Flouriſhed, 1522.

He appears to have been a writing maſter, who reſided at Rome. He engraved on wood, *a book of writing*, ornamented with ſcroll work of various kinds. Papillon ſpeaks of theſe engravings, as being very neatly executed.

DAVID VINCKENBOOMS, or VINCBOOM.

Born, 1578. Died,

This celebrated landſcape painter was born at Mechlin, and learned from his father the principles of painting. He frequently ornamented his landſcapes with hiſtorical figures, which are deſigned with great ſpirit, and correctly drawn. He engraved ſome few plates of *landſcapes* from his own compoſitions, in which he might probably have been aſſiſted by Nicholas de Bruyn. See his mark, compoſed of a D. a V. and a B. upon the plate at the end of the volume.

R. V I N K E L E S.

Flouriſhed,

He engraved ſeveral *portraits*; and, among others, *his own*, with thoſe of *J. Schmidt* and *J. Andrieſſen*; all upon the ſame plate.

V I S P R E.

Flouriſhed, 1760.

He was a painter, and reſided ſome time in London; where, among other things, he engraved in mezzotinto, a portrait of the *Chevalier D'Eon*. Baſan tells us, that he alſo ſcraped the portrait of *Louis XV. and others of the royal family of France*, while he was in that country.

CORNELIUS VISSCHER.

Flouriſhed, 1640.

This juſtly celebrated artiſt was a native of Holland, and born ſoon after the commencement of the laſt century. He became the diſciple of Peter Soutman; but he did not imitate the ſtyle of his maſter. Viſſcher drew with great taſte, and the compoſitions, which he made for many of his engravings, are from his own deſigns, and ſufficiently prove the extenſiveneſs of his genius. His etchings are ſpirited and free; but his works with the graver muſt excite the admiration of any one, who carefully examines them. His mode of performance with that inſtrument was as ſingular, as the effect he produced was pictureſque and beautiful. His ſtrokes are clear and delicate, laid over the draperies and the back-ground, apparently juſt as the plate happened to lie before him, without any care or ſtudy, which way they ſhould turn the one upon the other; and he croſſed and recroſſed them, till ſuch time as they produced ſufficient colour. On the fleſh, indeed, he generally beſtowed particular attention; and the heads of his figures are finiſhed in a moſt excellent ſtyle, ſo as perfectly to preſerve the character and expreſſion, at the ſame time they demonſtrate the great command he had of the graver. Baſan very juſtly propoſes the works of this excellent artiſt, as the beſt models for young engravers to form their ſtudies upon. That author has given a complete catalogue of this maſter's works. I can only inſert the few following, which are reckoned among his moſt valuable prints:

The pancake woman; a middling-ſized upright plate, from his own compoſition. The beſt impreſſions of this plate are before the name of Clement de Jonghe was affixed to it; the ſecond, before that of John Viſſcher. It was afterwards retouched by Baſan; and the name of John Viſſcher eraſed; but the laſt impreſſions are eaſily diſtinguiſhed from the firſt.

The rat catcher; the ſame, from the ſame. The firſt impreſſions of this plate were taken before the addreſs of Clement de Jonghe was affixed to it.

The Bohemian woman, with three children, to one of which ſhe is giving the breaſt; the ſame, from the ſame. The name of Viſſcher, in the firſt impreſſions of this plate, is upon the margin at the bottom. It was afterwards obliterated to make room for the inſcription, and affixed at the upper part of the plate.

A boy holding a candle, and a girl with a mouſe trap, in which is a mouſe; a ſmall plate, length-ways, the ſame. This print is uſually known by the name of *the mouſe trap*.

A cat ſleeping upon a napkin; a very ſmall plate, length-ways, the ſame. This print is exceedingly rare.

A cat ſleeping with a rat before her; a ſmall plate, length-ways, the ſame. This print is by no means ſo ſcarce as the former.

Suſannah and the elders; a middling-ſized plate, length-ways, from Guido.

Chriſt carried to the tomb; a middling-ſized upright plate, from Tintoretto.

Achilles diſcovered by Ulyſſes at the court of Lycomedes; a large upright plate, from Rubens.

A man playing upon the violin, accompanied by five children; a middling-ſized upright plate, from A. Van Oſtade.

The attack of the convoy, the coach robbed, and the fair; three middling-ſized plates, length-ways, from Peter de Laer.

Eight *landſcapes*, from Berchem; middling-ſized plates, length-ways.

The buſt of a woman, with her hand upon her breaſt; a middling-ſized upright plate, thought to be from Parmigiano.

Many other ſubjects from Brouver and other maſters. Alſo a conſiderable number of excellent *portraits*, from his own drawings. I ſhall mention the following only:

A negro, a half figure, holding a bow and arrow in his hand; a middling-ſized upright plate.

Gellius de Bouma, miniſter of Zutphen; the ſame.

Andrea Deonyſzoon, called *the man with the piſtol*; becauſe a ſmall carbine or piſtol, with ſeveral locks of guns and other armory, appears in the back-ground; the ſame. This is the ſcarceſt of all Viſſcher's works, and a proof of it ſold at Mr. Blackburn's ſale, A. D. 1786, for nineteen pounds ten ſhillings.

JOHN VISSCHER.

Flouriſhed, 1650.

He was the brother of Cornelius Viſſcher, mentioned in the preceding article.

article. He is ſpoken of as a painter, as well as an engraver. It was, however, by the latter occupation, that he acquired the great fame, which is ſo juſtly given to him. He worked conſiderably more with the point, than his brother; and his etchings are executed in a ſingular and pictureſque ſtyle; ſo as to produce an harmonious and beautiful effect. The freedom of execution, and the excellent drawing, which appear in his prints, render them exceedingly valuable. His works, from Berchem eſpecially, are admirable, and ſhow the abilities of this great artiſt to the utmoſt advantage. The following engravings are among his moſt eſtimable productions.

Several peaſants dancing in a cottage; a large upright plate, from Berchem, called *Berchem's ball.*

Several admirable *landſcapes, enriched with figures and animals, of various ſizes,* from the ſame painter.

Several large *landſcapes*, length-ways, with *figures and animals*, from Philip Wouvermans.

A ſet of eight prints of *figures and animals*, from K. du Jardin.

A dance of peaſants; a middling-ſized upright plate, from Oſtade.

A drunken man putting his hand upon the boſom of a woman; the ſame, from the ſame.

Several excellent *portraits*, and a variety of other ſubjects, from Brouver, Van Moort, and other maſters.

NICHOLAS JOHN VISSCHER.

Flouriſhed, 1600.

He was an engraver and a printſeller, and of the ſame family with the preceding artiſts. We have by him a great number of excellent etchings, executed in a free, maſterly ſtyle, but never highly finiſhed; *ſmall landſcapes with figures and animals*, and *views*, he particularly excelled in. Many of them are from drawings of his own, and prove him to have been a man of great genius. They are very numerous, and of various kinds; it will therefore be as difficult, as it would be uſeleſs, to ſpecify them particularly. His cypher, compoſed of a C. an I. and a V. is copied on the plate at the end of the volume. The firſt letter ſtands for *Claus*, an abbreviation of *Nicholas*.

LAMBERT VISSCHER.

Flouriſhed,

He was probably of the ſame family with the artiſts, mentioned in the three preceding articles. He reſided at Rome, where he engraved a plate of *Antiochus and Stratonice*, from the picture of Pietro da Cortona, in the palace of Pitti, at Florence; and one of the ceilings, in which is expreſſed *Virtue delivering a young man from the embraces of Voluptuouſneſs*. We have alſo ſeveral *portraits* by him. They are executed with the graver, and do not poſſeſs any very great merit. I ſhall mention the following only. The portrait of *Maria Thereſe d'Auſtriche, Queen of France*; a middling-

dling-ſized upright plate, from Vanloo: and that of *Cornelius Van Tromp, Lieutenant Admiral of Holland*; a large upright plate, from F. Bol.

Louis Visscher is mentioned by M. Heineken as an engraver. I am not acquainted with his works.

JOHN VITABBA.

Flouriſhed,

He was a native of Italy, and probably a diſciple of Wagner, whoſe ſtyle of engraving he imitated, but not very ſucceſsfully. We have by him, *Cupid with two ſatyrs*, from Lodovico Carracci.

DOMENICO VITUS.

Flouriſhed, 1580.

This artiſt was an eccleſiaſtic, and inſtructed probably in the art of engraving by ſome of the ſcholars of Agoſtino de Muſis, whoſe ſtyle he imitated, and not unſucceſsfully. We have by him, a ſmall upright plate, repreſenting *St. Joachim holding a cenſer*; a ſingle figure, from a deſign of Andrea del Sarto, dated 1580. A ſmall upright figure of *B. Bartholomew*, inſcribed, *Dom. Vitus ordinis Valiſumbroſæ Monachus excidit Romæ*, 1576; and another plate, the inſcription of which runs thus, *Dominicus Vitus Vallimbroſæ Romæ fec. et ex.*

We have alſo by him, a ſet of ſmall upright plates, repreſenting *the paſſion of Chriſt*; ſurrounded by borders, ornamented with *birds, beaſts*, and *fiſhes*. Alſo ſeveral antique ſtatues, marked *Do. Vitus fec.* To which may be added a ſmall plate length-ways, repreſenting *Jupiter and Caliſta*, marked *Dominicus* V. F. and a *river god*, the ſame, apparently from the antique.

FRANCOIS VIVARES.

Born, Died,

He was a native of France; but reſided all the latter part of his life in London. It appears, that he did not apply himſelf to the arts, till he was advanced in life. He learned from Chatelain the principles of drawing and engraving of landſcapes. Being a man of great genius, he improved upon the ſtyle of his tutor, and acquired ſuch a freedom of point in etching, as had not been ſeen before. The foliage of his trees is delicately expreſſed, and with great lightneſs, even where much force of colour is required. He excelled principally in his engravings from Claude Lorrain, and preſerved as much of the pictureſque beauties of that admirable painter, as could be expreſſed by two colours only. He kept a print-ſhop in Newport Street, near Newport market, for a conſiderable length of time, where he died ſome few years ſince. His widow ſtill continues in the ſame ſhop, and carries on the print-ſelling buſineſs. I ſhall ſpecify only the four following large landſcapes, length-ways, from Claude: *morning*; and *evening*, its companion; *the enchanted caſtle*; and *a view near Naples*.

F. V I V E R O N I.

Flouriſhed,

A name affixed to ſeveral very indifferent *views in Ireland.*

J O H N V I V I E R.

Flouriſhed,

He was born at Liege, and reſided at Paris, where he died. He was, according to Baſan, an excellent engraver of dies for medals. The ſame author informs us, that he engraved on copper two portraits; the one of *Bartholet Flemael,* a painter of Liege; the other of *Peter des Gouges,* councellor of the parliament; both of them middling-ſized upright plates, from R. Tourniere.

S I M O N D E V L I E G E R.

Flouriſhed,

He was a native of Holland, and a painter, who flouriſhed during the laſt century. He excelled in painting *landſcapes* and *ſea views.* We have by him ſeveral *paſtoral ſubjects,* ornamented with figures and cattle.

J O H N G E O R G E V A N V L I E T.

Flouriſhed, 1635.

This artiſt was a native of Holland, and a painter; and was probably inſtructed in the ſchool of Rembrandt, whoſe manner he imitated. We have a conſiderable number of etchings by this maſter. They are exceedingly powerful in effect; the ſhadows are dark, and the lights broad and clear; but the outlines of the figures are very incorrect, the extremities badly marked, and the draperies heavy. They are, however, well worthy the obſervation of ſuch artiſts, as wiſh to make the proper diſtribution of light and ſhadow a part of their ſtudy. The following are among his beſt prints:

Lot and his two daughters; a middling-ſized upright plate, from Rembrandt, dated 1631. This is a fine print.

Jacob obtaining the bleſſing of his father inſtead of Eſau; a large upright plate, from J. Lievens.

The baptiſm of the eunuch; a large upright plate, from Rembrandt.

An old woman reading; a middling-ſized upright plate, from the ſame painter.

St. Jerom praying in his cavern; the ſame, from the ſame. This is the *chef d'œuvre* by Van Vliet.

A philoſopher in a cavern, reading by candle-light; a middling-ſized upright plate, dated 1639; a fine print, from his own compoſition.

The arts and trades; a ſet of twenty-two ſmall upright plates, the ſame.

Various other ſubjects and *portraits,* from his own deſigns, from Lievens, and from other painters. See the manner, in which this artiſt marked his engravings, upon the plate at the end of the volume.

JOHN ULRIC.

Flouriſhed,

He was a native of Germany, and a very ſkilful engraver on wood, in the manner, diſtinguiſhed by the appellation of chiaro-ſcuro. This artiſt uſed two blocks for each print; upon the firſt he cut the outlines and dark ſhadows; and the ſecond ſerved for a light tint, which covered the greater part of the engraving. He marked his prints with an I. and V. ſeparated by two ſmall ſwords croſſing each other; between which, as an ornament, is a ſmall branch of a tree. This admirable artiſt, of whom we have no certain account, drew correctly, and with great ſpirit. His compoſitions manifeſt the goodneſs of his taſte, and the ſtrength of his judgment. I ſhall mention the following excellent prints by him: *A naked figure ſhooting arrows at a ſnake, which is entwined round an infant*; a middling-ſized upright engraving. *A knight armed, attended by his 'ſquire*; a ſmall upright plate. *A crucifixion*; the ſame. Baron Heineken imagines this artiſt to have lived before Ugo da Carpi, and prior to the commencement of the ſixteenth century; but the ſtyle of compoſition, the drawing, and the execution of theſe prints, are ſo far ſuperior to any of the obſcure maſters of that early age, that one can hardly tell how to aſſent to his opinion. I rather think this maſter flouriſhed about the middle of the ſixteenth century; and moſt probably formed his taſte upon the works of the Italian artiſts. See the mark adopted on the plate at the end of the volume.

HENRY ULRICH.

Flouriſhed, 1590.

He is ſpoken of as a painter; but I know him as an engraver only; and that he worked from his own compoſitions. I have ſeen by him ſome few neat *portraits*, but very ſtiff and formal; and a ſmall circular print, hardly larger than a crown piece, repreſenting *a crucifixion, with the Virgin Mary and St. John ſtanding at the foot of the croſs*.

JONAS UMBACH.

Flouriſhed,

He was a native of Germany, and is mentioned as a painter and engraver, by M. Heineken. I am not acquainted with his works.

VOEIRIOT. See WOEIRIOT.

ROBERT VANDER VOERST.

Flouriſhed, 1630.

This artiſt was a native of Holland, and a very ingenious man. His principal works are *portraits*, which he executed with the graver, in a neat and clear ſtyle. He came into England; but it is uncertain at what time, or how long he reſided here. The lateſt date of his engravings in this country

try does not exceed the year 1635. He is called the King's engraver, by Vanderdort; and he executed two plates for Charles the First; one of *his ſiſter*, the other of *the emperor Otho*, after Vandyck; from a picture which he painted, to ſupply the place of one by Titian, that had been loſt, by accident, and rendered the ſet of the *Cæſars* by that artiſt imperfect. Voerſt drew with a pen upon vellum, and preſented a drawing of that kind to the king. I ſhall notice the following plates only by him: *His own portrait*, from Vandyck; a ſmall upright plate. *Sir Kenelm Digby*, the ſame, from the ſame. *Charles the Firſt, and his Queen*; a large half-ſheet print, length-ways, from Vandyck, dated London, 1634. A ſet of *lions and other animals*, for a drawing book, by Criſpin de Paſſe.

ALEXANDER VOERT.

Flouriſhed, 1650.

He was a native of Antwerp, and probably a diſciple of Paul Pontius, whoſe manner of engraving he frequently imitated; but not with any great ſucceſs. There is a want of effect, and incorrectneſs of outline, to be found in his beſt works. We have, however, a conſiderable number of prints by him; and, among them, the following;

Judith putting the head of Holofernes into a bag, which is held by her maid; a large upright plate, from Rubens. The firſt impreſſions are before the addreſs of C. Galle was inſerted.

Chriſt carrying his croſs; a large print, length-ways, on three plates, from Vandyck.

The martyrdom of St. Andrew; a large upright plate, from Rubens.

Seneca in the Bath; a ſmall upright plate, the ſame.

Folly; a middling-ſized upright plate, from Jaques Sordaens.

The card players; a middling-ſized plate, length-ways, from Cornelius de Vos.

BERNARD VOGEL.

Flouriſhed,

He was a native of Germany, and an indifferent engraver in mezzotinto. We have a conſiderable number of *portraits* by him.

HENRY VOGTHER.

Born, 1407. Died,

He was a painter, born at Straſbourg, where he reſided, and engraved on wood. He firſt adopted, according to profeſſor Chriſt, a manner of his own; but afterwards he imitated that of Albert Durer, and with ſucceſs. We have by him the prints for a drawing book, entitled, *a Book of the extraordinary and marvellous Art, very uſeful to all Painters, Sculptors, Goldſmiths, Carvers in Marble, Joiners, Inlayers, Armourers, and Cutlers; a Work which no one ever ſaw the like*, printed at Straſbourg, 1540.

The

The mark of this artiſt, compoſed of an H. and a V. joined together, is copied on the plate at the end of the volume.

VOGTHER, a younger brother to the preceding artiſt, born in 1513. He was a painter and an engraver on wood. He aſſiſted his brother Henry in the execution of his drawing book.

V A L A N T.

Flouriſhed,

A native of France, and an engraver on wood. Papillon ſpeaks of his works in general, with ſome commendation; but has not ſpecified any of them.

V O L I G N Y.

Born, Died, 1699.

He is mentioned by Le Comte as an engraver; but his chief excellence lay in making drawings of portraits with a pen, which he afterwards waſhed with Indian ink, in ſo ſoft and delicate a manner, as to excite the admiration of all that ſaw them. Having amaſſed a conſiderable ſum of money, he was aſſaſſinated in his lodgings by a ruffian, whoſe intention was to rob him; but he was prevented by being immediately apprehended and puniſhed as his crime deſerved.

V O R S T. See V O E R S T.

M. V A N D E R V O O R T.

Flouriſhed,

This name is affixed to a ſlight, but maſterly etching, repreſenting *boys playing with muſical inſtruments*; a ſmall plate, length-ways. It is evidently the work of a painter, who, as far as one can judge from ſo ſlight a ſpecimen, was a man of no mean abilities.

LUCAS VORSTERMAN THE ELDER.

Flouriſhed, 1630.

No painter, that ever lived, had the pleaſure of ſeeing ſo great a number of his pictures finely engraved, as Rubens: many excellent artiſts were contemporary with him, and worked immediately under his eye. His aſſiſtance and advice, without doubt, contributed not a little to the beauty of their prints. But no one ever engraved more ſucceſsfully from the pictures of Rubens, than Lucas Vorſterman. He applied himſelf to the ſtudy of the human figure, and drew not only very correctly, but with great taſte. He was maſter of the graver, and could handle it with the utmoſt facility; but he paid much greater attention to the general effect of his prints, than to the regularity of the ſtrokes: and, like Girard Audran, wiſhed to enter into the thoughts of the maſter, and tranſcribe, if I may be allowed the term, on

copper, the very life and ſpirit of his pictures, rather than ſhow his own ſkill in the mere mechanical part of the workmanſhip; and whoever examines carefully the works of Vorſterman will confeſs, that he has ſucceeded to a great degree of admiration. The heads of his figures are finely drawn, and the other extremities marked in a very maſterly manner. We are told, that he drew excellently with the pen; and Vertue mentions two drawings in this ſtyle by him; namely, a *woman's head*, from Leonardo da Vinci; and a portrait of *Prince Henry*. He painted alſo, while he was in England, ſome few ſmall ſubjects for a Mr. Skinner of Rocheſter.

Vorſterman was a native of Antwerp, where he learned the principles of drawing and engraving; but from what maſter does not appear. He came over into England, and was employed by Charles the Firſt; and alſo by the Earl of Arundel, for whom he worked occaſionally, from the year 1623 to 1631. Vorſterman uſed a mark, compoſed of an L. and a V. joined together, as repreſented upon the plate at the end of the volume.

His works are very numerous. I ſhall mention the following only, which are ranked among his beſt engravings:

The fall of the evil angels; a large upright plate, from Rubens.

Lot with his two daughters; a middling-ſized plate, length-ways, from Horace Gentileſci.

Lot leaving Sodom; the ſame, from Rubens.

Job tormented by demons, and tempted by his wife; a ſmall upright plate, from the ſame.

Suſanna and the elders; a middling-ſized upright plate, from the ſame, dated 1620.

The nativity of Chriſt; a large upright plate, from the ſame, dated 1620.

The adoration of the wiſe men; a large print, length-ways, on two plates, from the ſame.

The adoration of the wiſe men; a large upright print; differently compoſed, from the ſame.

The return from Egypt; the ſame, from the ſame. This is engraved in a bold, open manner, much differing from his uſual ſtyle.

The tribute money; a middling-ſized plate, length-ways, the ſame.

Chriſt praying in the garden; a middling-ſized upright plate, from Annibale Caracci.

Chriſt taken from the croſs; a large upright plate, from Rubens. The firſt impreſſions of this admirable engraving are before the name of Corn. Van Merlin was inſerted.

Chriſt dead, ſupported upon the lap of the Virgin, with angels weeping; a middling-ſized plate, length-ways, from Vandyck.

The entombing of Chriſt; a ſmall upright print, from Raphael.

The angels appearing to the three Maries; a middling-ſized plate, length-ways,

St. George on horſeback, killing the dragon; a ſmall upright plate, from Raphael.

St. Francis receiving the ſtigmatics; a middling-ſized upright plate, from Rubens.

A concert, conſiſting of five perſons; one of which is *a girl playing upon a guittar*; a middling-ſized plate, length-ways, from A. D. Coſter, being a companion to the concert, engraved by S. Bolſwert, from T. Rombout.

Several other ſubjects, and a great variety of admirable *portraits*, from Rubens, Vandyck, and other maſters: and among them, is the portrait of *Roockox, a magiſtrate of Antwerp*; a half figure, ſeated in his cabinet, &c.

LUCAS VORSTERMAN THE YOUNGER.

Flouriſhed,

He was the ſon and diſciple of the elder Vorſterman; but his works are every way greatly inferior to thoſe of his father. He drew portraits from the life, and made ſeveral attempts at etching. His productions are not above mediocrity. I ſhall mention only by him,

The trinity; a large upright plate, from Rubens.

The Virgin in the clouds, ſurrounded by angels; a ſmall upright plate, from Vandyck.

Part of the *ceiling*, painted at Whitehall by Rubens.

The ſatyr and the countryman who blew hot and cold; a middling-ſized plate, nearly ſquare, from Jaques Jordaens.

The greater part of the plates for the large folio Treatiſe on *Horſemanſhip*, by the Duke of Newcaſtle.

Several of the plates for the collection of prints, known by the appellation of *the gallery of Teniers*.

Alſo a conſiderable number of *portraits*; ſome of which are from his own drawings; and a variety of other ſubjects, from different maſters.

SEBASTIAN VOUILLEMONT.

Flouriſhed, 1640.

He was a native of France; and a pupil of Daniel Rabel. The works of this artiſt, in the hiſtorical line, are ſuch as do him no great credit, either with reſpect to the execution of the mechanical part of his plates, or the correctneſs of the drawing, in both of which they are exceedingly defective. His etchings are the beſt. When he attempted to finiſh them with the graver, he was not ſucceſsful. The following prints are by him: *The murder of the innocents*; a middling-ſized upright plate, from Raphael. *The two diſciples with Chriſt at Emmaus*; the ſame, from the ſame. *A holy family*; a ſmall upright plate, from Nicholas Pouſſin. *Mount Parnaſſus*; a large plate, length-ways, from Raphael. He alſo engraved from his own deſigns, from thoſe of Daniel Rabel his maſter, from Parmigiano, Guido, Albano, Romanelli, and other painters.

VOYEZ.

Flouriſhed, 1760.

A modern French engraver, by whom we have ſeveral prints, from Greuſe, G. Douw, and other maſters.

VRANX. See FRANCK.

LUCAS DE URBINO.

Flouriſhed,

This artiſt was probably a painter. His works as an engraver, however, ſhew him to have been a man of genius. We have a ſet of prints, belonging to a *drawing-book*, executed by him, from the deſigns of Michael Angelo, the Carraccii, and other great maſters. He worked with the graver only, and varied his ſtyle, in ſome degree, as the deſigns required. His drawing is correct; and the extremities of his figures are by no means badly marked. He ſeldom affixed his name at length, but ſubſtituted a monogram, compoſed nearly of all the letters in it. See the plate of monograms at end of the volume. I ſhall mention only a plate, on which is repreſented ſeveral *ſkulls* for the drawing-book above-mentioned, becauſe I never ſaw any other, that had his name at length; it is inſcribed LUCAS DE URBINO F.

ADRIAN, or HADRIAN VAN VRIES.

Flouriſhed,

He was a native of the Low Countries, and a painter of architecture. We have by him a ſet of large, coarſe etchings of theatrical decorations, which appear to have been haſty productions. They are exceedingly ſlight; and the figures which are introduced are very indifferently performed. Baron Heineken mentions JOHN FRIEDMAN VAN VRIES, and PAUL VAN VRIES, all of the ſame family, and painters of architecture, as well as engravers.

MOSES UYTENBROECK, CALLED LITTLE MOSES.

Born, Died, 1650.

He was a native of the Low Countries, and ſuppoſed to have been the diſciple of Poelemburg; becauſe he imitated his ſtyle ſo happily, that his pictures have been ſold for the works of that artiſt. His ſubjects were landſcapes, which he uſually embelliſhed with hiſtorical ſubjects, taken from the Greek and Roman poets. He amuſed himſelf with the point; and we have many ſpirited, though ſlight etchings of *landſcapes* by him, from his own compoſitions; but the figures, which he has introduced, are uſually very incorrect.

REMI VUIBERT.

Flouriſhed, 1640.

He was a native of France, and a painter; but he alſo engraved ſeveral plates

plates from his own deſigns, and from the pictures of other painters. The following are by him: *Adam receiving the forbidden fruit from Eve*; a large upright plate, from Raphael. *Chriſt taken from the croſs*, from Pouſſin; a middling-ſized plate, length-ways. *The cure of one poſſeſſed of the devil*; a middling-ſized plate, nearly ſquare, from his own compoſitions, &c.

VOURMACE. See WORMES.

W.

JEROM WACHSMUTH.

Flouriſhed,

HE reſided at Vienna, where he engraved, from his own inventions, *the elements and ſeaſons*; ſmall upright plates, in the ſtyle of Bernard Picart, but they are not equal to the works of that artiſt in point of merit.

CORNELIUS DE WAEL, or WAAL.

Born, 1594. Died, 1662.

He was a native of Antwerp; and having learned the principles of drawing and painting from his father, who was a painter, he completed his ſtudies in Italy. He excelled in the repreſentations of battles and landſcapes; and his pictures are much eſteemed. We have by him ſeveral very ſpirited etchings, from his own compoſitions; and, among them, the following: *A tennis court, with peaſants fighting*; a ſmall plate, length-ways.

JOHN BAPTIST WAEL, or WAAL.

Flouriſhed, 1650.

He was of the ſame family with the preceding artiſt. He made a conſiderable number of ſlight etchings, from the deſigns of Cornelius de Waal, his relation; and, among them, a ſet of middling-ſized plates, length-ways, repreſenting *the hiſtory of the prodigal ſon.*

ISAAC WAESBERGE.

Flouriſhed,

We have ſeveral *portraits* engraved by this artiſt, and, among them, one of *Admiral Ruyter*, a half length, in a ſtyle ſomething reſembling that of Cornelius Viſſcher, after Hend. Berckmans. He wrote his name Yſack Waeſberge.

HANS, or JOHN ERHARD WAGNER.

Flouriſhed,

He was a native of Straſbourg, and engraved, on copper, a conſiderable number of plates, printed in that city by John Heyden. They are marked with an H. and an E. joined together, and followed by a W. See the plate of monograms at the end of the volume.

JAQUES WAGNER, another engraver, and probably of the ſame family with the preceding, according to profeſſor Chriſt, inſcribed his plates, I. Wa. *fe.*

JOSEPH WAGNER.

Flouriſhed, 1760.

He was a native of Switzerland, where he learned the principles of drawing and painting. He came into England, A. D. 1733, where meeting with but little employment as a painter; and being encouraged by Amiconi to ſtudy engraving, he forſook the former, and applied to the latter very ſucceſsfully. He engraved from the pictures of Amiconi, and followed him to Venice; where he ſettled, and carried on a very conſiderable commerce in prints. His firſt attempts with the graver were the portraits of the three princeſſes, *Anne*, *Amelia*, and *Carolina*, daughters of George the Second. His works afterwards were exceedingly numerous; and they are ſo common, that it will be needleſs to ſpecify them in this place. Joſeph Wagner was the tutor of Mr. Bartolozzi.

P. A. WAKKERDAK.

Flouriſhed,

This name is affixed to the portrait of *Kenou Simons Haſſalaer*.

WALBURG.

Flouriſhed,

He was a deſigner and an engraver. His name is affixed to a portrait of *John Frederic Gronovius*, from a drawing of his own, which does him very little credit.

JACOB WALCH.

Flouriſhed,

The name given to a very ancient engraver on copper, who was a native of Germany, and is ſaid to have been the maſter of Michael Wolgemut. The engravings attributed to this artiſt are marked with a W. to which is added a ſpecies of croſs.

His ſtyle of workmanſhip bears great reſemblance to that of Iſrael Van Mecheln, and has all the laboured appearance of an imitation. It is probable, that he might be a diſciple of that maſter.

Now if the name of this engraver be Walch, there ſeems to be very little reaſon for ſuppoſing him to have been the tutor of Wolgemut; not only becauſe

becauſe his prints do not appear to be ſufficiently ancient, but becauſe we do not find, that he engraved on wood, in which manner the larger part of Wolgemut's performances were executed. And indeed the engravings on copper, attributed to Wolgemut, do not bear even a diſtant reſemblance to thoſe of Walch; which circumſtance certainly ſtrengthens the other objections. Walch was particularly fond of introducing Gothic architecture into his prints; and he took no ſmall pains in the delineation of it; but, from a want of knowledge in perſpective, his deſigns are confuſed, and loſe that effect, which otherwiſe would have been ſufficiently agreeable. He drew very incorrectly; and his compoſitions are in that ſtiff ſtyle, which diſtinguiſhes the early works of the German ſchool. I ſhall mention the following prints by this maſter, whoſe mark may be ſeen on the plate at the end of the volume. It is to be obſerved, that there are ſome few prints marked with the croſs only, without the W. but theſe have all the appearance of being more ancient than thoſe of Walch, and differ, in every reſpect, from them. They are much more rudely engraved; and in a bolder and more determined ſtyle, reſembling that of Martin Schoen, with whom, it is probable, he was contemporary.

I ſhall firſt notice two prints, marked with the croſs without the W.

A wild man, hairy all over, fighting with a bear; a very ſmall upright plate. *A woman ſeated, careſſing a unicorn*; the ſame.

The following are marked with the W. and the croſs, namely,

Elizabeth ſeated on a ſpecies of throne, reading. The Virgin Mary, with the infant Chriſt, appears below. On the right hand, David is repreſented with his harp; and on the left, Aaron. Behind the throne ariſes a genealogical ſtem of the lineage of Chriſt, from David to Joſeph, repreſented as uſual, by half figures; a very large upright print.

A Gothic ornament for a croſier; a large upright plate.

The inſide of a Gothic building; a middling-ſized circular plate.

A ſhip ſtriking againſt a rock; a ſmall plate, length-ways, with this inſcription, Haerdze.

Tents, with ſoldiery armed and on horſeback; ſeveral ſmall plates, length-ways.

Several narrow upright plates, repreſenting different *ſaints ſtanding in niches of Gothic architecture.*

Three ſkulls in an arch, ornamented with Gothic work; a ſmall plate, length-ways.

GEORGE WALCH.

Flouriſhed,

A more modern engraver. His works ſeem chiefly to conſiſt of portraits, executed with the graver only; but in a ſtyle which does him little credit. I ſhall mention the portrait only of *Lucas Frederic Behaim* of Nuremberg; a half length, in folio.

S. Walch is a name affixed to ſome very indifferent *portraits* in mezzotinto. They are not worth particularly ſpecifying.

SAMUEL

SAMUEL WALE.

Born, Died, 1785.

He was a native of England, and a painter; but his chief employment was for the bookſellers. He deſigned *frontiſpieces* and *vignettes* for books, which were engraved by Grignion, and other contemporary artiſts. He was a man of abilities; though his compoſitions do not manifeſt any extraordinary exertion of genius. He was profeſſor of Perſpective, and Librarian to the Royal Academy of Painting and Sculpture in London. We have ſome few *vignettes*, ſlightly etched by himſelf.

WILLIAM WALKER.

Flouriſhed, 1760.

He was a native of England, and reſided in London, where he engraved for Mr. Alderman Boydell's Collection the following prints:

The Flemiſh entertainment; a large plate, length-ways, from Van Harp.

The power of beauty; the ſame, from P. Lauri.

The family of Balthazar Gerbier; the ſame, from Vandyck.

ANTHONY WALKER.

Flouriſhed, 1760.

He was the brother of William Walker, mentioned in the preceding article, and learned the principles of engraving from Tinney. He was much employed by the bookſellers, and we have by him a conſiderable number of *frontiſpieces* and *vignettes*, from his own deſigns; ſome of which are not deſtitute of merit, and would have appeared to more advantage, if they had been executed in a clear, determined ſtyle; but the manner which he adopted is ſo heavy and confuſed, that it is often difficult to diſtinguiſh one figure from another. He engraved ſeveral large plates for Mr. Alderman Boydell's Collection; among which are the following:

Curius Dentatus refuſing the preſents of the Samnites; a large plate, length-ways, from Pietro da Cortona.

The village lawyer and his clients; the ſame, from Hans Holbein.

The angel departing from the houſe of Tobit; a large upright plate, from Rembrandt.

WALKERT. See VALKERT.

ISAAC WALRAVEN.

Flouriſhed, 1740.

He was a native of Amſterdam, and a painter. He etched, according to Baſan, ſeveral ſmall plates, from his own compoſitions.

J. WANDE-

J. WANDELAAR.

Flouriſhed, 1720.

This ingenious artiſt was a native of Holland. He worked much for the bookſellers; and we have many *portraits* and *vignettes* by him; but his greateſt and beſt engravings are the figures for the large anatomical work, in folio, by Albinus. They were drawn from the ſubjects by himſelf, under the direction of Albinus. They are engraved in a clear, neat ſtyle, well adapted for the purpoſe. We have an edition of this capital publication, tranſlated into Engliſh; and the figures are copied in the ſame ſize with the originals, by Grignion, Ravenet, Scotin, and other engravers.

JOHN WARNIR.

Flouriſhed 1636.

I have ſeen very few prints by this artiſt; and they are copies from Albert Durer, and other old German maſters. They are neatly executed, but have all the ſervility of mere imitations. Much muſt be ſaid for his youth: for he appears to have been only ſixteen years of age, when he copied a *St. Jerom, ſeated before a crucifix, with a city in the back-ground*; a ſmall plate, length-ways, from Albert Durer; and, at the age of ſeventeen, *the apoſtles*, ſmall upright plates, from the ſame maſter. To the firſt he ſigns his name, JH. WARNIR, Æ. 16. 1636; the ſecond are thus marked, JH. W. Æ. 17. preciſely in the ſame manner, in which John Wierix frequently marked his engravings; but as the date is generally added to both, a miſtake can hardly be made, for Wierix lived nearly eighty years prior to this artiſt. But in caſe of the omiſſion of the date, I can only add, that the prints by Wierix are ſuperior to thoſe of Warnir.

It is probable that Warnir died young; for we do not meet with any of his prints after he arrived to man's eſtate; or, at leaſt, if we do, they are without ſignatures.

C. A. WASTMAN.

Flouriſhed, 1736.

This engraver reſided in Ruſſia, and might probably have been a native of that country. We have ſeveral *portraits* by him; but they are ſo indifferent, as not to deſerve particularizing.

HENRY CLAUDE WATELET.

Flouriſhed, 1750.

This gentleman was a native of France, and a lover of the arts, who, for his amuſement, took up the point and the graver. Baſan informs us, that he was a member of the ſeveral academies of painting in France and Italy. We have by him, *Venus nouriſhing the Loves*; a ſmall upright plate, from Rubens. A large *landſcape*, length-ways, from J. Both. Two large upright plates of *ruins*, from J. P. Panini. He alſo engraved from Teniers, Greuſe, and other maſters.

ANTHONY WATERLOO.

Flouriſhed,

This celebrated artiſt was a native of Holland. He flouriſhed in the ſixteenth century, and excelled in painting landſcapes. We have a conſiderable number of maſterly etchings by him. They conſiſt of *landſcapes*, evidently taken from nature, ſimply as ſhe appeared, without any embelliſhment. His woods and entrances into foreſts are admirable; and he was no leſs ſucceſsful in his cottage ſcenes, and other views of the domeſtic kind. They are etched in a very ſlight, expeditious ſtyle; but with the hand of the maſter. He frequently retouched the etching with the point of the graver, to harmonize the lights, and give force to the maſſes of ſhadow. The etchings by this maſter are of various ſizes, and rather numerous, amounting, according to Le Comte, to 153. I ſhall mention only a middling-ſized upright print, in the front of which is a *water-mill*, a much eſteemed etching, by him. He ſometimes ſigned his plates with the initials, A. W. f. and ſometimes he uſed a monogram, compoſed of an A. and a W. joined together. See the plate at the end of the volume.

HENRY WATMAN.

Flouriſhed, 1650.

He is cited by profeſſor Chriſt, as an engraver of landſcapes; and is ſaid to have marked his prints with an H. and a W. joined together.

THOMAS WATSON.

Born, 1750. Died, 1781.

A very ingenious young man. He was born in London, and engraved in mezzotinto. The rapid improvement which he made in the arts gave juſt reaſon to form very high expectations in his favour; but he died in the flower of his age. His father is ſtill living, and keeps a printſhop in the Strand, where he ſells the greater part of his ſon's works, the plates themſelves being in his poſſeſſion. I ſhall mention only the following: The portrait of *Alderman Sawbridge, in the character of a Roman Senator*; a large upright plate, from Weſt. *Dr. Newton, Biſhop of Briſtol*; a middling-ſized upright plate, from Sir Joſhua Reynolds. Six of the *Windſor beauties*, from Lely; half-ſheet prints. The portraits of the *right honourable lady Townſhend and her two ſiſters*; a very large plate, length-ways, from Sir Joſhua Reynolds.

ANTHONY WATTEAU.

Born, 1684. Died, 1721.

A celebrated French painter, born at Valenciennes. He excelled in painting converſations, encampments of armies, and landſcapes; and his pictures are much eſteemed in France. His firſt inſtructions he received from an indifferent painter, in the place where he was born; and afterwards

wards he was aſſiſted in his ſtudies by Claud Gillot; but, after all, he owed the moſt to his own aſſiduity. He etched a ſlight, ſpirited plate, repreſenting *ſoldiers fatigued with their march*; and a ſet of *habits a-la mode*, from his own compoſitions. He died, A. D. 1721, at a country houſe in the vicinity of Paris.

CONRAD WAUMANS.

Flouriſhed, 1650.

He was a native of Antwerp, and the diſciple of Peter Bailliu, whoſe manner of engraving he imitated. For any thing I ſee, the works of Waumans are equal to thoſe of his maſter; and they are ſubject to the ſame objections, eſpecially with reſpect to the drawing, which in both is exceedingly incorrect and heavy. I ſhall mention the following prints only by this engraver: *Chriſt taken from the croſs*; a large upright plate, from Rubens. *The aſſumption of the Virgin*; a ſmall upright plate, from the ſame. *Mars and Venus*; a middling-ſized upright plate, from Vandyck. And a conſiderable number of *portraits*, from different painters.

J. WEBBERS.

Flouriſhed, 1656.

He engraved ſeveral *views of the churches and public buildings at Amſterdam*, which were publiſhed, A. D. 1656, accompanied with a deſcription in Dutch and French. They are very little above mediocrity.

J. DE WEERT.

Flouriſhed, 1605.

This engraver was probably a native of the Low Countries; but he reſided at Paris. He worked with the graver only, in a very neat, laborious ſtyle, without much taſte; and the outlines of his figures are very incorrectly drawn. I have ſeen ſeveral *frontiſpieces* and other *book-plates*, by him. He alſo engraved a ſet of ſmall upright plates, repreſenting *the life and paſſion of Chriſt*, from his own compoſitions, publiſhed by John le Clerc, with French verſes under each print.

JOHN WEIGEL.

Flouriſhed,

He was a native of Germany, and is ſpoken of as an engraver on wood. I am not acquainted with his works.

CHRISTOPHER WEIGEL.

Flouriſhed, 1690.

He reſided at Augſbourg, where he publiſhed a ſet of cuts, in large quarto; the ſubjects of which are taken from the Old and New Teſtaments. Each plate contains four ſmall ſubjects; and the number of the plates

amount to 100 for the Old Teſtament, and 110 for the New. The title of this collection of prints is *Sacra Scriptura loquens in imaginibus*, &c. They are apparently all engraved by himſelf, and from his own deſigns; and though there is nothing very commendable in them, ſeparately conſidered, they prove him, at leaſt, to have been a man of ſome genius and fertility of invention. M. Heineken, ſpeaking of this artiſt, informs us, that he alſo engraved in mezzotinto.

FRANCIS EDMOND WEIROTTER.

Flouriſhed, 1760.

This artiſt was a native of Germany, and a painter of landſcapes. He reſided many years at Paris, from whence he went to Italy. After ſome ſtay in that country, he came back to Paris. Soon afterwards he returned to Germany, and ſettled at Vienna, where he was appointed Profeſſor of the Academy of Drawing and Painting. We have a great number of excellent *landſcapes*, etched by this maſter, in a free, bold ſtyle. The maſſes of light and ſhadow are broad and well diſpoſed, and the effect harmonious and agreeable. They have every appearance of being very faithful views of the places they repreſent; and are therefore valuable on that account, as well as for their great merit. They are all of them ſmall plates, and are formed into different ſets, twelve or more in each ſet. They conſiſt of *views of ruins*, *bridges*, *churches*, *cottages*, and the like.

SAMUEL WEISHUN.

Flouriſhed, 1630.

This artiſt reſided at Dreſden, and at Perna. He engraved a conſiderable number of *portraits*, which are executed with the graver only, in a very neat, but ſtiff and taſteleſs ſtyle. I ſhall mention only the head of *Daniel Senneſtus*, *Wittenb. Profeſſ.* a ſmall upright plate, dated 1627. Profeſſor Chriſt ſpeaks of the portraits of the *Princes of Saxony*, as engraved by him, and marked with the initials, S. W. and theſe letters are in ſome few inſtances joined together.

NICHOLAS WELBRONNER.

Flouriſhed, 1530.

To this artiſt are attributed the engravings on copper, marked with an N. and a W. and dated from 1530 to 1536. They are ſmall ornamental plates of foliage and ſmall figures, in imitation of the ſtyle of Sebald Beham; but by no means equal to the works of that artiſt. I ſhall particularize only, a figure of *Adam*; a ſmall-upright plate, dated 1534. *Eve, with the ſerpent*; the ſame, its companion. A very ſmall *frieze*, length-ways, repreſenting ſeveral *children fighting*, dated 1533. Welbronner may properly be ranked among the little maſters.

W E N C E S L A U S.

Flouriſhed, 1481.

In the collection of Dr. Monro, I found a very ſingular print, valuable on more accounts than one. It is a copy from the *death of the Virgin*, a middling-ſized upright plate, originally engraved by Martin Schoen. It has not only the name of the artiſt inſcribed upon it, but the date of the year in which it was engraved, namely, 1481. There is no doubt of its being a copy from Schoen; becauſe it bears the evident marks of a ſervile imitation. It is highly probable, that Wenceſlaus was the diſciple of Schoen; for he adopted his manner of engraving, though he was not equally ſucceſsful. It muſt indeed be owned, that, at times, he attempted the ſtyle of Iſrael Van Mecheln. Another obſervation ariſes from a ſtrict examination of this print, upon comparing it with the ancient German engravings marked with a W. only; which is, that they are evidently the productions of the ſame artiſt, though they have uſually been attributed to Michael Wolgemut, the maſter of Albert Durer. The name is perfectly plain upon the print above-mentioned; but the inſcription that follows it is not ſo eaſily underſtood. Underneath the print is written with the pen, WENCESLAUS OF OLMUTZ IN BOHEMIA. But I hardly think the letters will bear that interpretation. I have, therefore, for the ſatisfaction of my readers, copied the whole inſcription, at length, upon the plate at the end of the volume. The following prints, which I ſhall notice, are marked with the W. only, and copied from the engravings of Martin Schoen, and Iſrael Van Mecheln.

The annunciation of the Virgin, a pot of flowers in the front, and the Deity appears above; a ſmall upright plate.

A gentleman and lady walking together; *Death appears behind a tree in the back-ground.*

The laſt ſupper; a ſmall plate, length-ways.

The crucifixion of St. Andrew; the ſame, nearly ſquare.

The life and paſſion of Chriſt; a ſet of ſmall upright plates.

All the above are from, and in the ſtyle of M. Schoen. Thoſe that follow are from J. Van Mecheln, and in imitation of his ſtyle.

Four naked women, with a globe hanging from the ceiling; upon the globe are the letters O. G. H. with the date 1494; a ſmall upright plate. Albert Durer engraved this ſubject ſo exactly, that it ſeems as if he had rather taken his copy from the print of Wenceſlaus, than from the original.

An old man leading a little boy, with a woman, having a girl at her back, following him; a very ſmall upright plate.

A lover entertaining his miſtreſs; the ſame.

J. G. W E N G.

Flouriſhed, 1630.

A name affixed as the inventor and engraver to a print, repreſenting, *Minerva viſiting the Muſes*. It is a dark etching, ſomething in the ſtyle of

Le

Le Hooghe, and ſufficiently neat. It is dated 1630, and appears to have been the work of a painter.

WENGH.

Flouriſhed, 1509.

I have ſeen a print with this name affixed to it, which indeed has nothing, but its ſcarcity, to recommend it. It appears to have been a firſt attempt of the engraver, in imitation of the manner of Mantegna. It is a middling-ſized plate, length-ways, nearly ſquare, and repreſents *a male and female figure almoſt naked.* Over the head of the man, who is attended by a dog, is written PARIS; and over the woman, EGENOE; poſſibly by miſtake for OENONE, the nymph which Paris forſook for Helen. It appears to be the work of a German, imitating the ſtyle of the Italian artiſts.

WERDLER.

Flouriſhed,

The name of an engraver, affixed to the portrait of *Charles Lord Cathcart in armour.*

TELMAN VAN WESEL.

Flouriſhed,

He was probably a native of the Low Countries. By an inſcription upon one of his plates, he informs us, that he was a goldſmith. His works are chiefly copies from the works of other engravers, and very badly executed. I ſhall mention, the *Adam and Eve* of Albert Durer. Upon the tablet, where the name of Albert Durer appears in the original, he inſcribes his own in this manner, TELMAN. VAN. WESEL. GOLTSMIT. T. W. Alſo *ſeveral ſoldiers converſing*, from Albert Durer; a ſmall upright plate, marked T. M. W. And *St. Chriſtopher*; a ſmall upright plate, from one of the old German maſters, marked T. W.

ARNOLD VAN WESTERHOUT.

Born, Died, 1730.

A native of Flanders. He learned the principles of engraving in his own country; after which he went to Rome, and ſettled in that city, where he died about the year 1730. He worked with the graver only, in a neat, clear ſtyle; but without ſufficient force to produce an agreeable effect; and the outlines of his figures are not ſo correct, as might be wiſhed. The following are by him:

The Virgin with the infant Chriſt; a middling-ſized upright plate, from Carlo Maratti.

Chriſt taken from the croſs; the ſame, from Daniel de Volterra. Nicholas Dorigny engraved a plate from the ſame picture.

St. Paul preaching at Athens; the ſame, from J. Baptiſt Lenardi.

Alſo a great number of *portraits* and other ſubjects, from his own compoſitions, and from thoſe of various maſters.

H. WEST-

H. WESTPHALEN.

Flouriſhed,

To a whole ſheet map of *Denmark* and *Sweden*, engraved in a very ſlight ſtyle, this name is affixed. *H. Weſtphalen. ſculp. Hamb.*

P. F. WET.

Flouriſhed,

He etched ſome ſlight, ornamental foliage for goldſmiths and jewellers. They are ſmall plates, length-ways.

N. WEYDMANS.

Flouriſhed,

I have ſeen by this artiſt a ſmall upright print, nearly ſquare, in which is repreſented *a country ſurgeon lancing the forehead of a woman. She is ſupported by a man, who ſtands behind her.* It is executed with the graver, in a ſlight ſcratchy way, ſo as to reſemble an etching. It is from a deſign of his own; and, upon the whole, but a very indifferent print.

JOHN WEYER. See WAYER.

NICHOLAS WEYER.

Flouriſhed, 1567.

To this artiſt profeſſor Chriſt attributes the engravings, marked in this manner, N. 1567 W. He ſpeaks doubtfully, and has not ſpecified any of the ſubjects.

HANS, or JOHN WEYER.

Flouriſhed, 1610.

He was a native of Cobourg, and a painter. Profeſſor Chriſt informs us, that there are ſeveral engravings by him in an excellent ſtyle, marked with the initials, H. E. W. and dated 1610 and 1612; but the ſubjects are not ſpecified.

GABRIEL WEYER.

Flouriſhed, 1610.

He was a painter, and reſided at Nuremberg, where he painted many pictures, and made a conſiderable number of deſigns for the engravers. He alſo engraved himſelf on wood, in a ſpirited ſtyle, and marked his prints with a G. and a W. or a G. an A. and a W. joined together, in the ſame manner expreſſed upon the plate at the end of the volume.

JOHANSSEN WEYNERS.

Flouriſhed, 1611.

This artiſt, according to profeſſor Chriſt, marked his plates with a bunch of grapes, which, it ſeems, bears ſome alluſion to his name. He engraved on copper, from the deſigns of Chriſtopher Schwartz.

ROBERT WHITE.

Born, 1645. Died, 1704.

He was a native of London, and became the diſciple of David Loggan, for whom he drew and engraved many architectal views. He applied himſelf moſtly to the drawing of portraits, in black lead, upon vellum; and his ſucceſs in taking likeneſſes procured him much applauſe. His drawings, indeed, were certainly much ſuperior to his prints. We are informed, that White drew the portraits of *Sir Godfrey Kneller and his brother*, which were inſerted in The Lives of the Painters by Sandrart; and that Sir Godfrey Kneller painted his portrait in return. During forty years, he amaſſed, by his buſineſs, a fortune of four or five thouſand pounds; yet by ſome misfortune, or ſudden extravagance, the greater part of it was expended, and he died in indigent circumſtances, at his houſe in Bloomſbury, A. D. 1704. His plates were ſold to a printſeller, in the Poultry, who, in a few years, enriched himſelf by the purchaſe. It is remarked, that he was paid thirty pounds for a portrait of the *King of Sweden*. This ſum, if the plate was large, could not be extravagant. The few following portraits are reckoned among his beſt engravings.

George earl of Cumberland, habited for a tournament; a whole length, in folio.

James earl of Perth; an oval, in folio.

Seven biſhops; ſeven ſmall ovals in one print, a half ſheet.

Five biſhops, who ſuffered martyrdom; five ſmall ovals in one print, the ſame.

Lady Suſanna Temple; an oval, in folio.

Lady Ann Clifford; the ſame.

Dr. Burnet (afterwards Biſhop of Saliſbury); an oval, in folio, from Mrs. Beal.

Thomas Flatman, after Hayls; an oval, in octavo.

Prince Rupert, from Kneller; a large half ſheet, in an oval.

Sir John Fenwick, after Wiſſing; the ſame.

He engraved ſeveral *frontiſpieces* and other *book plates*, and ſcraped ſome few heads in mezzotinto; but they are much inferior to his engraved portraits. The prints by this artiſt would look infinitely better, if they were not ſo diſguiſed, as they are, in general, by large, taſteleſs borders; which, though intended for ornament, certainly are none.

GEORGE

GEORGE WHITE.

Flouriſhed, 1720.

He was the ſon of Robert White, mentioned in the preceding article. From his father he learned the principles of drawing and engraving of portraits. It is alſo ſaid, that he painted ſometimes in oil, and frequently in miniature. After the death of his father, he completed the plates left unfiniſhed by him, and alſo engraved ſeveral heads himſelf, which are neatly executed; particularly the portraits of the *Duke of Ormond* and *Lord Clarendon*; ſmall upright ovals. But he chiefly practiſed in mezzotinto; and was ſo ſucceſsful, that he was ſometimes paid twenty guineas for a ſingle plate. He uſed frequently to etch the outlines of his portraits before the mezzotinto ground was laid upon the plates, which in ſeveral inſtances adds to the firmneſs of the effect. It is uncertain when he died; ſo late as the year 1731, he engraved the portrait of *Biſhop Weſton*. His beſt mezzotintos are as follows:

Sylveſter Petit, a half ſheet print.

Sir Richard Blackmore, in an oval; the ſame.

Colonel Blood, who ſtole the crown; in an oval, a large quarto plate.

John Baptiſt Monoyer, the celebrated flower painter; in an oval, a half ſheet print, from Kneller.

Jack Shepherd; a half ſheet print, from Sir James Thornhill, &c.

THOMAS WHITE.

Flouriſhed, 1760.

He was a native of London; and having learned the mere mechanical part of engraving from ſome obſcure maſter, he was employed by Mr. Ryland to aſſiſt him in the back grounds of his plates. He ſucceeded beſt in architectal engraving; and the greater part of the plates for a large work, in folio, being a continuation of the *Vitruvius Britannicus*, by Wolf and Gandon, are executed by him. His name is alſo affixed to a middling-ſized *landſcape*, length-ways, from Brughal. This plate was etched by T. Saunders; and White was aſſiſted in the finiſhing of it by Mr. Ryland. He died in London eight or ten years ſince.

CHARLES WHITE.

Born, 1751. Died, 1785.

He was a native of London, and a diſciple of Robert Pranker. After he had ſerved his apprenticeſhip, he quitted the manner of engraving in ſtrokes, and worked chiefly, if not entirely, in the chalk ſtyle. *Children at play*, and other trifling ſubjects of that kind, from drawings by ladies, conſtitute the greater part of his engravings. But in the latter part of his life, he was engaged in works of far greater conſequence, which would have done him much honour, if he had lived to ſee them completed. He died of a violent fever on Sunday the 28th of Auguſt, 1785, in the thirty-fourth year of his age.

CHARLES WITWELL.

Flouriſhed, 1610.

He engraved the *map of Surry* for Norden's Collection of Maps; and this plate is ſaid to be the neateſt of the whole ſet.

WIBERT. See VUIBERT.

J. WICHMAN.

Flouriſhed, 1683.

This name, with the word *fecit* added to it, is affixed to a large whole ſheet print, repreſenting *the beſieging and taking of Stadtwien by the troops of the Emperor of Germany*. The portraits of the *Turkiſh and German Generals* are repreſented at the top; and the portraits of the *Emperor of Germany* and the *grand Sultan*, at the bottom. It is a ſlight, coarſe etching, and has very little to recommend it to the public notice.

ELIAS WIDEMAN.

Flouriſhed, 1648.

He was a native of Germany, and reſided at Augſbourg. He engraved a very large number of *portraits*, *frontiſpieces*, and other *book-plates*, from his own deſigns. They are incorrectly executed, and in a ſtiff, taſteleſs ſtyle. I ſhall mention only a ſet of ſmall folio plates of illuſtrious perſonages, to which is prefixed this title: *Comitium Gloriæ centum qua Sanguine qua Virtute illuſtrium Heroum Iconibus inſtructum*, &c. publiſhed at Augſbourg, 1648; to which he affixed his name, *E. Wideman, del. et ſculp.*

WIDITZ.

Flouriſhed,

An ancient engraver, mentioned by Profeſſor Chriſt, upon the authority of Bernard Jobin. He is ſaid to have been a native of Straſbourg; but no reference is made to his works.

WIELANT, or WILLANT.

Flouriſhed,

A name affixed to the following portraits: *John Claubergius*, in quarto. *John Colerus*, from Bodecker, the ſame.

M. V. WIENBROUCK.

Flouriſhed,

I have ſeen this name affixed to ſome haſty, incorrect etchings, in a

painter's ſtyle; and, among them, to a middling ſized plate, length-ways, repreſenting *an old man ſeated, to whom a youth is relating a meſſage.*

CORNELIUS, CLAAS, or NICHOLAS WIERINGEN.

Flouriſhed, 1620.

He was a native of Holland, and a painter of *landſcapes* and *ſhipping*, of ſome eminence. He etched, for his amuſement, ſeveral excellent plates, from his own deſigns, conſiſting of *landſcapes* and *ſea views.*

JOHN WIERIX, or WIERX, or WIERINX.

Born, 1550. Died,

He was a native of Holland. His love for the arts appears to have manifeſted itſelf at a very early period of his life. We knew not from whom he learned the firſt principles of drawing and engraving; but probably he owed them to his own application. He ſtudied the works of Albert Durer very attentively, and built his taſte upon them; but from too cloſe and ſervile a mode of copying them, he contracted a ſtiffneſs, of which he never diveſted himſelf. There is little or no originality in his prints. His genius ſeems to have been confined, and he was fearful of venturing beyond the bounds of a copyiſt. The incomparable neatneſs of his works, executed with the graver only, gives them, however, a value with the curious collector, which is increaſed by the correctneſs of his drawing; and the manner, in which the extremities of his figures are marked, prove the great attention he muſt have paid to that part of his profeſſion. His works are exceedingly multifarious, conſiſting of devotional ſubjects of various kinds, and ſizes, and chiefly from his own compoſitions. I ſhall confine myſelf to the few following prints by this maſter:

Adam receiving the forbidden fruit from Eve; a ſmall upright plate, laborioufly copied from the celebrated print of the ſame ſubject, by Albert Durer. It is dated 1566, and Wierix has added his own age, which was only 16.

An allegorical ſubject, repreſenting the redemption of mankind; a ſmall upright plate, from his own compoſition.

Chriſt taken from the croſs; a ſmall plate, length-ways, from B. Paſſeri.

Chriſt taken from the croſs; a ſmall upright plate, from Otho Veen.

A ſet of *devotional ſubjects*, taken from the New Teſtament, for a book of meditations upon the evangeliſts, by Natalis, from Martin de Vos and B. Paſſero. He was aſſiſted in this work by Jerom and Anthony Wierix.

A conſiderable number of portraits, and, among them, the following.

James the Firſt of England, and his Queen, whole lengths; a ſmall upright print, very ſcarce.

Philip the Second, king of Spain. Henry the Third, king of France. Catherine de Bourbon, and *Mary de Medicis*, &c.

He alſo engraved from Lucas of Leyden, F. Floris, D. Calvaert, Hans Holbein, and other maſters.

He marked his plates with the initials, I. W. F. and ſometimes I. H. W. F. and often added his age, and the date of the year, in which the plate was engraved.

I cannot help obſerving in this place, that I have ſeen a copy of the engraving by Martin Rota, from the *laſt judgment*, by Michael Angelo Buonaroti, nearly the ſame ſize as the original, very accurately executed; and upon the grave-ſtone at the left hand corner is this inſcription, *Johan Wirings cælavit*, which, I ſuppoſe, is intended for Wierinx; ſuch a ſmall difference in the ſpelling often occurs among the Dutch and German engravers.

JEROM WIERIX, or WIERINX.

Flouriſhed, 1580.

He was of the ſame family with the preceding artiſt, and by ſome is ſaid to have been his brother. It is probable, that he might learn the principles of drawing and engraving from John Wierix; for he imitated his ſtyle with ſo much preciſion, that it would be a matter of the utmoſt difficulty to diſtinguiſh the works of the one, from thoſe of the other, were it not for the marks. The prints of St. Jerom poſſeſs the ſame extraordinary neatneſs, which we admire in thoſe of John; are as correctly drawn, and equally deficient in taſte and freedom.

Jerom Wierix marked his plates with the initials of his name, in this manner. H I. W. H I. W. F. J. Heronimvs. W. fe. I. W. and alſo with a monogram, compoſed of an H. an I. and an E. joined together, and followed by a W. See the plate at the end of the volume. His works are ſtill more numerous than thoſe of John. They conſiſt chiefly of *allegorical and devotional ſubjects, figures of the apoſtles, ſaints, and fathers of the church*; the far greater part of which are from his own compoſitions. I ſhall ſpecify the following only:

A holy family, with St. Catherine; a middling-ſized upright plate, from Dion Calvert.

Chriſt dead, ſupported upon the lap of the Virgin; a middling-ſized plate, lengthways, from John Mabuſe.

A ſet of *allegorical prints*, relative to the religion of the old law, from Martin de Vos.

The ſcourging of Chriſt; a large upright plate, from M. Lucas Romanus. This is one of his largeſt prints, and, in my opinion, one of his beſt, though not ſo neat as his others.

St. Jerom, St. Auguſtin, and the fathers of the church; a middling-ſized upright plate, from the ſame, dated 1586.

Lucretia ſtabbing herſelf, from his own compoſition; a middling-ſized upright plate.

Part of the ſmall upright plates, taken from the Old and New Teſtament, for meditations upon the evangeliſts, in conjunction with John and Anthony Wierix; and ſome few *portraits*.

ANTHONY

ANTHONY WIERIX, or WIERINX.

Flouriſhed, 1580.

He was the brother of Jerom Wierinx, mentioned in the preceding article, and, in general, adopted the ſame neat, laboured ſtyle, eſpecially when he worked upon ſmall ſubjects; but his larger prints are executed with more freedom; which, of courſe, adds greatly to the beauty of the effect. Anthony drew as correctly as his brother, and employed his graver upon the ſame ſort of ſubjects; often indeed working conjointly with him. I ſhall mention by him the few following prints only:

The life of Chriſt; a ſet of middling-ſized plates, length-ways, from Martin de Vos. Part of the plates for a ſet of *hiſtorical ſubjects*, taken from the Old Teſtament; the ſame, from the ſame. *Chriſt carried to the tomb*; a ſmall plate, length-ways, from his own compoſition. *St. Jerom praying, accompanied by two angels*; a middling-ſized upright plate, dated 1584, the ſame. This I conceive to be one of his beſt prints. *The death of St. Francis*, from Camillo Procacino; a middling-ſized upright plate. Alſo ſeveral *portraits*; ſome of which are much eſteemed.

NICHOLAS WILBOR.

Flouriſhed, 1536.

Perhaps this name ſhould have been written, Willeborts; and then he might be of the ſame family with Thomas Willeborts, whoſe cognomen was Boſſchart, an hiſtorical painter of ſome eminence. The preſent engraver, however, does not ſeem to have been a man of any great abilities. He copied the works of Sebald Beham, and imitated his ſtyle of engraving; but very unſucceſsfully. I ſhall mention only, a very ſmall upright plate, repreſenting *a ſoldier*; a back figure: upon the top is written, HOPTMAN; at the bottom, the date 1536 reverſed, with the name upon a tablet, written thus, NICLAS WILBOR; and over the R. is a ſtroke, denoting ſome abbreviation. After all he is probably the ſame artiſt with him mentioned under the appellation of Welbronner.

JOHN GEORGE WILLE.

Flouriſhed, 1760.

He was a native of Germany, and reſided chiefly at Paris. He excelled in works, which required great execution with the graver; and no one ever ſurpaſſed him in the clearneſs and beauty of the ſtrokes, which he laid with that inſtrument. His ſtyle was particularly adopted to expreſs ſilks, ſattins, and all kinds of ſhining draperies; a proof of which is evident in the print, repreſenting *the death of Cleopatra*. The figure is habited in white ſattin, which the engraver has ſo ſucceſsfully imitated, that the pencil of the moſt able painter could not exceed it. The prints by this admirable artiſt are not uncommon. I ſhall mention only, *the walking muſician*; a large upright plate, from Dietricy. And *the death of Cleopatra*; a middling-ſized upright plate, from G. Netſcher.

ROBERT

ROBERT WILLIAMS.

Flouriſhed, 17

He was a native of Wales, but reſided chiefly in England. By ſome accident he ſprained his leg, which occaſioned ſo great a lameneſs, that he was obliged to ſuffer amputation; which operation he ſurvived many years. He ſcraped in mezzotinto a conſiderable number of portraits; ſome of which are ſpoken of with commendation; particularly a head of *Sir Richard Blackmore*. I ſhall mention alſo by him, *George Prince of Denmark*, in an oval; a half-ſheet print, from Wiſſing. *Madam Sidley*; the ſame, from the ſame.

WILLIAM WILLIAMS.

Flouriſhed, 1760.

This name is affixed to two *views of the town of Halifax*. They are very ſlightly etched; and are probably the amuſement only of a leiſure hour, by ſome gentleman of that place.

P. WILLIAMSON.

Flouriſhed, 1660.

This artiſt was a native of England, and reſided in London. He was apparently a publiſher, as well as an engraver. He worked with the graver only; but in a ſtyle, that does no great credit to his taſte. I have ſeen by him ſome ſmall ſubjects, relating to *the concealment of Charles the Second*, dated 1667. He alſo engraved ſeveral portraits; and among them that of *Mildmay Earl of Weſtmoreland*, in an oval, a half-ſheet print.

W. WILSON.

Flouriſhed,

This artiſt engraved in mezzotinto a portrait of *Lady Newburg*, the Myra of Lord Lanſdown.

VANDER WILT.

Flouriſhed,

A Dutch mezzotinto ſcraper. He executed ſeveral prints, from the pictures of Brouwer, Schalken, and other maſters.

WINGARDE. See WYNGAERDE.

F. WINGANDORP.

Flouriſhed, 1672.

This artiſt worked with the graver only. We have by him ſeveral *frontiſpieces*, and other *book-plates*, which are ſcarcely worth particularizing.

HENRY

HENRY WINSTANLEY.

Flouriſhed, 1780.

This unfortunate man was the projector and builder of Eddyſtone Light-houſe, which he thought he had erected ſufficiently ſtrong to reſiſt the force of the winds and waves. He is indeed reported to have ſaid, when queſtioned concerning it, that if it was ever blown down, he hoped he ſhould be in it himſelf. If ſuch a wiſh was expreſſed by him, it happened accordingly. For in a great ſtorm, the light-houſe was overthrown, and he periſhed in the midſt of the ruins.

We find that he was clerk of the works at Audley End, A. D. 1694, then a royal palace, and clerk of the works at Newmarket in 1700. He drew and etched ſeveral *views of the palace at Audley End*, which he dedicated to James the Second, and added an inſcription to the honour of Sir Chriſtopher Wren. Theſe prints are ſaid to be very ſcarce.

HAMLET WINSTANLEY.

Flouriſhed, 1725.

He was the ſon of Henry Winſtanley, mentioned in the preceding article. His father deſigning that he ſhould be a painter, placed him under Sir Godfrey Kneller, from whom he learned the principles of deſign. After he left Kneller, he went to Italy, where he reſided ſome time. At his return he ſeems to have applied himſelf to etching and engraving only. He publiſhed a ſet of twenty etchings, from the pictures in the collection of the Earl of Derby. They are exceedingly ſlight, and by no means equal to what might have been expected from him, when we conſider the advantages he had of improving himſelf abroad. We have alſo by him a ſet of prints, from the *cupola of St. Paul's Cathedral*, by Sir James Thornhill.

A. WINTER.

Flouriſhed,

He engraved the *ornamental parts and figures* for an *almanack*, publiſhed at Amſterdam.

J. WIRZ.

Flouriſhed,

This name is affixed to a portrait of *Theodore Meienus*; a ſmall whole length, from G. Meyer: it is a ſlight, neat etching, by no means devoid of merit.

JAQUES DE WIT.

Born, 1695. Died, 1754.

This artiſt was born at Amſterdam, and was placed firſt with Albert Spiers, a portrait painter. Upon leaving this maſter, he entered the ſchool of Jaques Van Halen, a painter of hiſtory; afterwards he ſtudied carefully the

the works of Rubens. He ſucceeded both in portraits and hiſtorical ſubjects; but particularly excelled in imitating baſſo-relievos, which he performed both in oil and in freſco, to the higheſt degree of deception. The cabinets of the curious in Holland and Flanders are ornamented with ſpecimens of his works; and one entire room in the Stadthouſe is painted by him. He died at Amſterdam, A. D. 1754, aged 59 years.

In the year 1712, he made drawings, from the paintings by Rubens, upon the ceilings of the church of the Jeſuits at Antwerp, with the intention of etching them; and he really did execute ten plates. But the multiplicity of his other buſineſs prevented his completing them; which was afterwards done by John Punt, an engraver of Amſterdam. De Wit etched, from his own deſigns, a ſet of ſix ſmall plates, length-ways, repreſenting *groups of boys*. They are executed in a very ſpirited ſtyle. And *the Virgin and Child*; a ſmall upright plate.

HANS, or JOHN WITDOECK.

Flouriſhed, 1635.

The name of this engraver is alſo written WITHOUC and WITDOUC. He was a native of Antwerp; at which city he principally reſided. Baſan ſays of him, "this again is one of thoſe artiſts, who knew how to expreſs "(upon copper) the taſte, the manner, and the powerful effect, of the "pictures of the great Flemiſh maſters, from whoſe works he engraved." I own, to me this elogium ſeems to be, in a great meaſure, undeſervedly beſtowed; for the prints by Witdoeck are by no means correctly drawn. On the contrary, the naked parts of the human figures are very badly expreſſed, the extremities are heavy; and the markings of the joints are not properly determined. Neither is the mechanical part of the execution of his plates leſs exceptionable. It proves that he had very little command of the graver, or did not ſufficiently ſtudy that part of the art, to produce a clear and an agreeable effect. His engravings, however, are valuable; becauſe they are in ſeveral inſtances the only copies we have of thoſe capital paintings by Rubens. The following, among many others, are by him:

Melchizedeck preſenting bread and wine to Abraham and his followers; a middling-ſized plate, length-ways, from Rubens.

A nativity; a middling-ſized upright plate, from the ſame painter. This plate underwent ſeveral alterations, chiefly to add to the effect. The firſt impreſſions are without the addreſs of Corn. Coeberchs; the ſecond have the addreſs; after which the plate came into the hands of S. Bolſwert, who retouched it, and made it infinitely ſuperior to what it had been. He effaced the name of Coeberchs, and inſerted his own. This print is diſtinguiſhable by the great ſhadows of the figures, which appear upon the wall.

The elevation of the croſs; a large print, length-ways, on three plates, after the ſame painter.

Chriſt with the two diſciples at Emmaus; a middling-ſized plate, nearly ſquare,

ſquare, from the ſame. There are ſome few impreſſions of this plate, with the addition of a tint from a wooden block; but theſe are very rare.

The aſſumption of the Virgin; a large upright plate, from the ſame.

St. Cecilia playing upon a harpſicord; a middling-ſized upright plate, from the ſame. This plate was afterwards retouched by Bolſwert.

He alſo engraved from Cornelius Schut and other maſters.

PETER WOERIOT, or WOEIRIOT.

Flouriſhed, 1550.

He was a native of Lorrain, and is ſaid to have been born at Barle Duc, about 1510. He reſided at Lions, and was a goldſmith. He amuſed himſelf with the graver; and we have ſeveral prints by him, from his own compoſitions, very neatly executed. They are incorrectly drawn, and deſtitute of effect, from the lights being ſcattered, and the maſſes of ſhadow not ſufficiently powerful: however, upon the whole, they are by no means without merit.

Papillon affirms, that he was alſo an engraver on wood; and that his works of that ſpecies are exceedingly numerous, and ſuch as do him much credit for their neatneſs, and the delicacy of the workmanſhip. He marked his prints with a ſort of double croſs, which Papillon calls *la petite croix de Lorrain*, or the little croſs of Lorrain. This mark is copied upon the plate at the end of the volume.

On copper I have ſeen, by Woeriot, *Phalaris put into his own brazen bull*; a ſmall upright plate. *A woman with two children in her arms, caſting herſelf on a funeral pile*; the ſame, its companion. Two ſmall *landſcapes*, length-ways, into which are introduced a prodigious number of figures. In the one is repreſented *a funeral oration*; and in the other *two naked men fighting, at the top of a funeral pile*. According to Baſan, he alſo engraved the cuts for a book, entitled, *Pinax Iconicus antiquorum, ac variorum in ſepulturis rituum*. The above-mentioned plates were probably for this very book. It was printed at Lions, 1556.

GEORGE ANDREA WOLFGANG.

Flouriſhed,

He was a native of Germany, and a goldſmith, who amuſed himſelf with the graver. We have ſeveral *portraits* by him, which have very little merit to recommend them to the notice of the collector.

JOHN GEORGE WOLFGANG, grandſon to the preceding artiſt. He alſo engraved a conſiderable number of *portraits*. They are neater and better, in every reſpect, than thoſe of his grandfather. We have ſeveral prints by him for a work, in folio, entitled, *Notitia Univerſitatis Francofurtanæ*, publiſhed 1707. In the inſcription upon theſe plates, he ſtyles himſelf Engraver to the King.

ANDREA MATTHEW WOLFGANG, the brother of John George Wolfgang, engraved *portraits*.

JOHN GEORGE WOLFGANG the younger, and CHRISTIAN WOLFGANG his brother, of the ſame family with the foregoing artiſts were alſo engravers.

MICHAEL WOLGEMUT, or WOLGEMUTH.

Born, 1434. Died, 1519.

This celebrated artiſt was a native of Nuremberg. He is ſaid to have been inſtructed in the principles of painting and engraving by Jacob Walch. The truth of this aſſertion is exceedingly doubtful; and I have given my reaſons to the contrary, under the article WALCH.

Wolgemut was a man of genius. He engraved both on wood and on copper; but his works on wood are far more numerous, and more generally known, than thoſe on copper. It is ſaid, that his mark was the letter W. only; and it is true, that we have a great number of prints marked with a ſimple W. but it is equally certain that they do not all, if any of them, belong to Wolgemut. I have already informed the reader in the account of Wenceſlaus, an ancient engraver on copper, and contemporary with Martin Schoen, that he uſed the W. alone as a mark; and the greater part of his works conſiſt of copies from the engravings of other maſters; and the ſame hand is eaſily traced in all, or the far greater part of the prints ſo marked; for which reaſon one may fairly conclude that they are all the production of one and the ſame perſon. Beſides, judging from the boldneſs and merit, which appear in the engravings on wood by Wolgemut, together with the originality of the deſigns, we cannot eaſily be led to conceive, that there ſhould be that ſervility, and laboured ſtyle of execution (all of which fails of producing a clear effect) in his works on copper only; for the prints, marked with the W. are every way inferior to what might juſtly have been expected from the engraver of the Nuremberg Chronicle.

We have ſome few excellent engravings on copper, executed about this time; theſe have much of that ſpirited ſtyle in them which appears in the wooden cuts of Wolgemut; and they are marked with a W. ſurmounted by a ſmall o; and theſe prints, I verily believe, are the productions of his graver. For this reaſon I ſhall deſcribe the one following very particularly; and this may ſerve as a ſpecimen for all the reſt. In the collection of Dr. Monro, I found a very fine impreſſion. It is ten inches and a half high, by ſeven inches and a half in width, and repreſents *an old man ſeated in a praying poſture*. He has a ſtandard or flag, reſting upon his left ſhoulder, and a book before him. Behind him is an armorial ſhield, with three different bearings; and, at the bottom, a cave with a gate before it. Above the figure is a ſcroll, upon which is written; SCE WILHELME DVX AQVITANIE ET COMES PICTAVIENSIS. The head of this figure is well drawn; the hands are marked in a ſpirited manner; the folds of the drapery are broad, and boldly expreſſed; and the whole is compoſed in a ſtyle which does much honour to the artiſt. With reſpect to the mechanical part, it is executed

with the graver only, in a dark, clear ſtyle; yet without formality, ſo as to have the effect of a neat etching.

With reſpect to the works on wood by this maſter, I need only inform my reader, that he, conjointly with William Pleydenwurff, deſigned and engraved all the cuts for the large folio Chronicle, compiled by Herman Schedel, and printed at Nuremberg, 1493, and uſually known by the appellation of the *Nuremberg Chronicle*.

It is no ſmall addition to the honour of Wolgemut, that he was the tutor of Albert Durer, a name ſo greatly celebrated in the annals of engraving.

J. W O O D.

Flouriſhed, 1740.

He was a native of England, and probably a diſciple of Chatalain. He reſided in London, and engraved ſeveral landſcapes from Salvator Roſa, and other maſters, in a ſtyle that does him much credit.

W O O D M A N.

Flouriſhed,

A name affixed to the portrait of *Andrew Bruce* of Exeter, after Jackſon.

W I L L I A M W O O L L E T T.

Born, 1735. Died, 1785.

Of all the ſpecies of engraving which have been practiſed, none lay longer in obſcurity, or made more rapid ſteps to perfection within our own memory, than that of landſcapes. The old engravers had no idea of the beauty and powerfulneſs of effect, which were to be produced by a union of the point and the graver. The graver alone was inſufficient for the taſk; and thoſe productions, which were viewed with admiration in former times, are now conſidered as very mean ſpecimens of this beautiful branch of the art of engraving. Indeed Bolſwert, without the aſſiſtance of the point, went greater lengths, than any of his predeceſſors; but all his exertions fell ſhort, when compared with landſcapes of the preſent day.

It is in England, that landſcape engraving has been carried to the greateſt perfection; and to whom do we owe more, than to the juſtly celebrated artiſt, whoſe works I am now conſidering? With reſpect to the grand and ſublime, if I may be allowed the terms in landſcapes, the whole world cannot produce his equal; and it was the peculiar happineſs of Wilſon, that his beſt pictures were put into the hands of this maſter, who ſo perfectly well underſtood the intention of the painter, and expreſſed the very ſpirit of his ideas upon the copper. Woollett, however, did not confine himſelf to landſcapes; he engraved hiſtorical *ſubjects* and *portraits* with the greateſt ſucceſs. But I need not enlarge upon this ſubject; the extenſiveneſs of his abilities is well known; and his great merit ſo univerſally acknowledged, as to render it abſolutely needleſs. I ſhall only add the following character of him, drawn

up by one of his friends, which is plain truth, without any unmerited panegyric. "To ſay that he was the firſt artiſt in his profeſſion, would be "giving him his leaſt praiſe; for he was a *good man*. Naturally modeſt "and amiable in his diſpoſition, he never cenſured the works of others, "or omitted pointing out their merit. His patience under the continual "torments of a moſt dreadful diſorder, upwards of nine months, was truly "exemplary, and he died, as he had lived, at peace with all the world, in "which he never had an enemy. He left his family inconſolable for his "death, and the public to lament the loſs of a man, whoſe works (of which "his unaffuming temper never boaſted) are an honour to his country."

Mr. Woollett was born at Maidſtone in Kent, Auguſt 27, 1735. He was inſtructed in the art of engraving by Tinney; and died May 23, 1785, aged 50 years.

The following are among his moſt capital engravings:

Niobe; a large plate, length-ways, from Wilſon.

Phaeton; the ſame, its companion, from the ſame.

Celadon and Amelia; the ſame, from the ſame.

Ceyx and Alcyone; its companion, the ſame.

The fiſhery; the ſame, from Wright.

The death of General Wolf; the ſame, from Weſt.

The battle of the Boyne; the ſame, from the ſame.

The portrait of *Rubens*; a ſmall upright plate, from Vandyck.

THOMAS WORLIDGE.

Flouriſhed, 1760.

He was a native of England, and was brought up as a painter; but not meeting with ſufficient employment in that line, he applied himſelf to engraving. He adopted a manner, greatly reſembling that of Rembrandt, and finiſhed his plates with the point of the graver, or the ſcratchings of a dry point. He was a very ingenious man; and his works have much merit to recommend them. They are exceedingly numerous; and yet he could ſcarcely live upon the money which they produced. Mr. Groſe has obligingly favoured me with the following anecdote of Worlidge: "This artiſt," ſays he, "particularly in the early part of his life, was a "literal obſerver of the precept in ſcripture, of taking no care for to-"morrow. He was a great epicure; and one day after he and his wife had "faſted for near four and twenty hours; not out of devotion, but becauſe "they could not procure a dinner, he luckily found half a guinea; on "which a diſpute aroſe, about the laying of it out. His wife adviſed the "purchaſe of ſome beef ſteaks, and a pair of ſhoes, his toes appearing "out of thoſe he had on. But he rather choſe to expend it for a pint of "green peas, nearly the firſt that had appeared at Covent Garden Market "that ſeaſon."

He engraved a great variety of *portraits*; the *inſide of the Theatre at Oxford, at the time of the commemoration*, a large plate, length-ways; and a conſiderable

conſiderable number of *antique gems*, ſmall upright plates, a complete ſet of which are very valuable. His drawings in Indian ink and black-lead upon vellum are alſo much eſteemed.

ANTHONY VAN WORMS.

Flouriſhed, 1530.

He was a native of Germany, and an ancient engraver on wood. His works are in the Gothic ſtyle; but by no means devoid of merit. He marked his prints with an A. and a W. interſected by each other, in the manner expreſſed upon the plate, at the end of the volume. He is called by ſome authors *Vuormace*; but Worms ſeems rather to have been his proper name.

T. G. WORNER.

Flouriſhed,

This name is affixed to a ſmall upright etching, ſlightly executed, but neat and full of colour. It repreſents Hercules and Minerva putting a crown of laurel upon the head of an emperor. As the name of the artiſt is followed by the word *fecit*, without any reference to the painter, we may fairly conclude, that it was taken from a deſign of his own.

G. WOUTERS.

Flouriſhed,

I have ſeen ſome large views, in and about Rome, with figures, executed in a very ſpirited and maſterly ſtyle, reſembling that of Callot. They are inſcribed, *G. Wouters, Cavalier, del. et ſculp.*

PHILIP WOUVERMANS.

Born, 1620. Died, 1668.

This celebrated painter of landſcapes, horſes, and animals of all kinds, was a native of Haerlem, in which city he died, 1668. The great reputation of this artiſt, and the valuableneſs of his works, are circumſtances, which need not be repeated in this place. We have one, and only one, etching by his hand; it is a ſmall upright plate, and repreſents *a landſcape*; in the midſt of which is a horſe, with a ſaddle upon his back. The maſterly ſtyle, in which this etching is executed, makes us lament that it ſhould be alone.

SIR CHRISTOPHER WREN.

Born, 1623. Died, 1732.

One of the greateſt architects this kingdom ever produced. His name is mentioned in the preſent work, becauſe Mr. Grainger, in a note in the fourth volume of his Biographical Hiſtory of England, has this remark: "It

" It ſhould not be forgotten, that Sir Chriſtopher Wren is ſaid to have " been the inventor of mezzotinto. It is certain," adds he, " that there " is a Black Moor's head by him, in a manner different from that of " Prince Rupert." Had Sir Chriſtopher Wren really been the inventor of this art, we cannot ſuppoſe, that Evelyn, who was perſonally acquainted with him, could have been totally ſilent on this matter, when he ſpoke ſo much concerning the novelty of the invention, and complimented Prince Rupert ſo highly.

CHARLES LEWIS WUST.

Flouriſhed, 1760.

This engraver was a native of Germany. We have, among other prints by him, one repreſenting the *martyrdom of St. Bartholomew*; a middling-ſized upright plate, from Mattia Preti. It is neatly executed; but in a laboured, heavy ſtyle, and by no means correctly drawn.

FRANCIS VANDEN WYNGARDE.

Flouriſhed, 1640.

He was an engraver and printſeller, eſtabliſhed at Antwerp. His works prove him to have been a man of abilities. They are ſlight, but ſpirited etchings, chiefly from Rubens. The outlines of his figures are often incorrect; this deficiency excepted, his prints have much merit. I ſhall ſpecify the few following only:

A return from Egypt, in which the virgin is repreſented with a ſtraw hat; a middling-ſized plate, length-ways, from John Thomas.

Chriſt appearing to Mary Magdalen; a ſmall upright plate, from Rubens.

A Bacchanal, wherein Bacchus is repreſented drinking from a cup, into which a Bacchant is preſſing the juice of the grapes. The foreground is covered with cups, and drinking veſſels, &c. a middling-ſized plate, length-ways, from the ſame painter.

The nuptials of Peleus and Thetis; a middling-ſized plate, length-ways, from the ſame.

A dead Chriſt on the tomb; ſupported by the two Maries, and accompanied by angels; a ſmall plate, length-ways, from Vandyck.

A Flemiſh merry-making, at the door of an alehouſe; a middling-ſized plate, from Rubens.

He alſo engraved from Callot, Teniers, and other maſters.

He often marked his plates with the initials, F. V. W. or F. V. W. *fecit.*

X.

P A U L X A V I N.

Flouriſhed,

HE, with HUBERT XAVIN his brother, are mentioned by Papillon, as natives of Paris, and engravers on wood; but that author has made no reference to their works.

Y.

Y A N U S.

Flouriſhed,

ACCORDING to Papillon, he was an engraver on wood, and his works are ſpoke of by that author, as very delicately executed; but none of them are ſpecified.

N I C H O L A S Y E A T E S.

Flouriſhed, 1680.

A very indifferent engraver. We have ſome few portraits by him; and, among them, that of *Sir William Waller*, in an oval, a ſmall upright plate. He alſo made a drawing of the principal *Bantam Ambaſſador*, from which J. Collins engraved a plate.

P E T E R Y V E R.

Flouriſhed, 1747.

He was a native of Amſterdam. We have, among other things, ſome few *portraits* by him.

J. ZAAL.

Z.

J. Z A A L.

Flouriſhed,

HE was a Flemiſh artiſt, and etched a large plate, length-ways, from Snyders, repreſenting *a boar hunted by dogs*. It is a ſlight, bold etching, in the painters ſtyle. The maſſes of ſhadow are broad and powerful; but the outlines are incorrect, and not ſufficiently determined.

J. F. Z A B E L L O.

Flouriſhed, 1546.

He is mentioned in the Abecedario, as a native of Bergma, and a celebrated deſigner. The prints marked with a ſingle die are attributed to him. I have ſpoken concerning the engravings, marked in this manner, in the firſt volume of this work, under the artiſt Bartolomeo Beham.

A. Z A B E L L I.

Flouriſhed, 1760.

The name of a modern artiſt, affixed to ſeveral *portraits*, &c.

ZACHT LEEVEN. See SAFT LEEVEN.

B E R N A R D Z Æ C H.

Flouriſhed,

We have by this artiſt a ſet of *ruins*, etched, and neatly finiſhed with the graver, in a ſtyle that does him great credit. They are ſmall upright plates, from Jonas Umbach.

MATTHEW, or MARTIN ZAGEL.

Flouriſhed, 1500.

He is alſo called by different authors Zatzinger, Zaſinger, and Zinck. He was of the German ſchool; and all that Gothic ſtiffneſs, by which it is uſually diſtinguiſhed, appears in the works of this artiſt. His compoſitions are very indifferent; and his drawings are ſtill worſe. The mechanical part of his plates is neatly executed, but without the leaſt taſte. It is proper to obſerve, that this engraver worked in a very delicate ſtyle; his plates, of courſe, would not ſtand many good impreſſions; and after the plates are retouched, they appear exceedingly bad. It is neceſſary to ſee thoſe that are good, before an unprejudiced judgment can be formed of the merit of this engraver

engraver. It may indeed be ſaid, that it is the antiquity of his prints, which ſtamps the greateſt value upon them. There is one thing, however, which I ought not to omit mentioning, and that is, his knowledge in perſpective, which certainly was very extenſive; but this obſervation will only hold good with reſpect to his latter engravings.

The following may be reckoned among his beſt prints:

Solomon's idolatry; a middling-ſized upright plate, dated 1501.

A holy family, in which the Virgin is repreſented holding a cup, under the ſpout of a fountain, to catch the water; the ſame, dated 1501.

The martyrdom of St. Catherine; the ſame.

St. Chriſtopher; a very ſmall upright plate.

A lover ſeated in a landſcape, entertaining his miſtreſs; a ſmall upright plate.

A lover and his miſtreſs, in a room, embracing; the ſame, dated 1505.

A tournament repreſented in a ſtreet; a large plate, length-ways.

His mark is compoſed of the initials, M. Z. formed in the Gothic ſtyle.

THEODORE ZAGEL, or ZAGHEL, an artiſt mentioned in the Abecedario, as an engraver, who marked his prints with a T. and a Z. joined together, in the manner repreſented upon the plate, at the end of the volume. A ſmall engraving of *a woman with her back towards the ſpectator*, is mentioned as the work of this artiſt. This interpretation, however, of the monogram, is not to be greatly depended upon.

BERNARD ZAN.

Flouriſhed, 1571.

He is mentioned in the Abecedario as an engraver. He marked his plates with the initial, B. Z. and uſually added the date. His works are not ſpecified.

POLIPHILE ZANCARLE.

Flouriſhed,

According to Florent le Comte, he engraved twelve plates of antique foliage, for friezes.

ANTONIO MARIA ZANETTI.

Born, Died, 1767.

This nobleman was a native of Venice, and celebrated, not only for the curious cabbinet which he himſelf poſſeſſed, but alſo for his own works. They conſiſt of etchings and engravings on wood, in chiaro-ſcuro, and prove him to have been a man of great genius, and ſound judgment. Aſſiſted by his relation, Antonio Maria Zanetti the younger, and other artiſts, he engraved and publiſhed a large number of prints, taken from the drawings of Parmigiano, Raphael, and other great painters, which he purchaſed at the ſale of the Arundelian collection. They are divided into two ſets; and both together conſiſt of eighty-nine prints on copper and on wood, with the portrait of *Zanetti*, engraved by Faldoni, from a

painting by Roſalbe, at the front of the work. In order to render this collection the more valuable, he burnt the wooden blocks, from which the chiaro-ſcuro's were printed, and deſtroyed the copper-plates, after he had taken off ſuch a number of impreſſions, as he thought proper; which, we are informed, was by no means very large. His mark, compoſed of an A. an M. and a Z. is copied on the plate at the end of the volume. He reſided ſome ſhort time in London, where he engraved a ſet of twelve ſtudies, conſiſting of *heads, figures, &c.* from his own deſigns. Theſe etchings are very ſpirited, and do him great honour.

Mr. Groſe obliged me with the following anecdote concerning this artiſt. Being one evening, with ſeveral of his friends, at a tavern in the Strand, he ſcratched a groupe of heads with his fork upon a pewter plate, which was purchaſed by ſome of the company from the publican. I have, continues he, heard this circumſtance from ſeveral hands, and ſeen the print, ſaid to have been taken from that plate; but do not think the appearance juſtifies the ſtory. He died at Venice, A. D. 1767, at a very advanced age.

JOHN BAPTIST ZANGRIUM.

Flouriſhed, 1600.

He was a native of Louvain; at leaſt, he reſided there, and publiſhed, at the commencement of the laſt century, a book of dreſſes, with this title: *Album Amicorum habitibus Mulierum omnium Nationum Europæ.* By the ſide of each figure is an ornamental mantle, with a helmet, and a blank left for a coat of arms. They are neatly executed, but in a ſlight ſtyle, and without taſte. The portraits of the *Duke of Brabant*, of *Iſabella Clara Eugenia* his dutcheſs, and of *Juſtius Lipſius*, are at the beginning of this work, all of which ſeem to have been executed by the hand of Zangrium: it was publiſhed, A. D. 1602.

GIOVANNI BATISTA ZANI.

Flouriſhed,

He was a native of Bologna, and a diſciple of G. A. Sirani. The intention of this artiſt was to form a collection of etchings, from the pictures of Tibaldi, and other great painters. He began with the *Cloiſters of St. Michael in Boſco*, and completed the drawings for that purpoſe. But before the etchings were made, the artiſt died in the flower of his age.

GIOSEFFO ZARLATTI.

Flouriſhed, 1750.

He was a native of Modena. We have by him ſeveral etchings, from his own deſigns, executed in a very ſpirited and pleaſing manner.

ZATZINGER. See ZAGEL.

D E Z E.

Flouriſhed,

The name of this artiſt is affixed to a ſmall upright print, nearly ſquare, repreſenting *Chriſt dead in the tomb, attended by an angel*; apparently from his own deſign. It is executed with the graver only, in a ſtyle repreſenting that of John Sadeler.

REYNIER ZEEMAN.

Flouriſhed, 1650.

He was a native of Holland, and reſided at Amſterdam. He excelled in the painting of ſhipping and ſea views. We have a conſiderable number of bold, ſpirited etchings by him, from his own deſigns: among which are the following: a ſet of twelve ſmall plates, length-ways, conſiſting of *ſhipping and ſea views*; the figures, which are occaſionally introduced, are executed in a maſterly ſtyle; they were publiſhed at Amſterdam. A ſet of middling-ſized plates, length-ways, of *the ſea ports in Holland*; publiſhed at Amſterdam. A ſet of *ſea ports*, ſmaller than the preceding; publiſhed at Amſterdam, and dated 1656. A ſet of twelve middling-ſized plates, length-ways, of *ſhipping*; publiſhed by Ar. Tooker at London.

HERCULES ZEGHERS, or SEGERS.

Flouriſhed,

" He engraved and printed landſcapes in colours, in a very ſingular man-" ner; not upon canvaſs, as M. Deſchamps has aſſerted, but upon paper. " His works are exceedingly rare." This article is taken from the *Idée Generale d'une Collection complette d'Eſtampes*, by Baron Heineken. I am not acquainted with the works of this artiſt.

DOMINICO ZENCI.

Flouriſhed, 1570.

He engraved in a ſtyle, greatly reſembling that of Marc de Ravenna, and probably he might have been inſtructed in the ſchool of that maſter. From the want, however, of correctneſs of drawing, his works are very indifferent. We have by him a ſet of portraits, in quarto, and a frontiſpiece ornamented with figures. The title of this work runs thus, *Illuſtrium Jureconſultorum Imagines*. If I miſtake not, this engraver was a native of Venice, at which city he reſided, and publiſhed a conſiderable number of prints, the works of other artiſts.

D. ZENONI.

Flouriſhed, 1634.

He was a goldſmith, as he informs us himſelf, and engraved ſome few *portraits*. He worked occaſionally with the point, but chiefly with the graver only, in a neat, laboured ſtyle. I have ſeen by him the portrait of

Henry the Third of France, in a ſmall oval, with an ornamental border, from a deſign of his own; it is inſcribed *Duce Zenoni Orefice f.* 1634.

PAUL DE ZETTER.

Flouriſhed, 1630.

He was a native of Hanover, as the inſcriptions upon his prints inform us. His engravings conſiſted chiefly of *portraits*, after his own deſigns. They are neatly executed; but have neither correctneſs of drawing, nor ſufficiency of taſte, to recommend them to the notice of the connoiſſeur. Specimens of his works are to be found in Boiſſard's collection of portraits. He often ſigned his plates with theſe initials, P. D. Z. fe. and with a P. and Z. joined together, in the manner expreſſed upon the plate, at the end of the volume.

JOHN ZIARUKO.

Flouriſhed,

He was a Poliſh artiſt, and probably a painter. We have by him, etched from his own deſigns, *the ceremonies uſed at the coronation of Lewis the XIIIth of France*. They conſiſt of ſeveral large plates; and are executed in a very ſlight ſtyle.

ZILOTTI.

Flouriſhed, 1730.

He was a native of Venice, and a landſcape painter. He alſo amuſed himſelf with the graver. We have ſeveral plates by him, conſiſting of *views* and *landſcapes*, from his own deſigns, and from thoſe of Simon Marieſchi, &c.

ZINCK. See ZAGEL.

ZING.

Flouriſhed, 1760.

He was a native of Germany, and reſided at Paris ſeveral years. After which he went to Dreſden, where he ſettled. He was living at the time Baſan publiſhed his Dictionary of Engravers. Zing was a man of great abilities. His beſt works are *landſcapes*, which he executed in a ſtyle, that does great honour to his taſte; not only for their neatneſs, but for the agreeableneſs of their effect.

MICHAEL ZINMERMAN.

Flouriſhed, 1550.

He was, according to Papillon, a native of Vienna. That author ſpeaks of him as a painter, and an engraver on wood. He mentions a ſpecimen of his works, which is a large *geographical chart*, compoſed of ten parts, which join together; being, when complete, four feet long by two feet and a half high. It repreſents *the kingdom of Hungaria, with the arms of the Provinces*;

and

and was taken from a deſign of Wolfgangus Lazius, M.D. Phyſician and Hiſtoriographer to the Emperor Ferdinand the Firſt. Papillon alſo informs us, that it is a very fine performance.

GIOSEFFO ZOCCHI.

Flouriſhed, 1760.

He was a native of Italy, and reſided at Florence. He made drawings of *the moſt remarkable parts and buildings of that city*; and views of *the houſes of pleaſure*, belonging to the nobility in the environs, which he cauſed to be engraved; and formed the prints into ſeveral different ſets. He etched the figures, which were introduced into theſe prints, with his own hand, and two entire plates for the laſt ſet.

DOMENICO ZOROTI.

Flouriſhed,

He is mentioned by Florent le Comte, as an engraver of *portraits*; and, if I underſtand that author clearly, he reſided in Germany; but, from the name, I ſhould ſuppoſe him to have been a native of Italy.

JAQUES ZUBERLEIN, or ZIBERLEIN.

Flouriſhed, 1590.

He was a native of Tubingen in Germany, and a painter. He alſo engraved on wood a conſiderable number of prints; and, among them, the frontiſpieces for *the Annals of Cruſius*, printed at Francfort, A. D. 1595. He did not write his name at length; but uſed a monogram, compoſed of an I. and a Z. joined together, in the manner expreſſed on the plate, at the end of the volume. Beſides that mark, he ſometimes added a ſmall vat or tub, which, in German, is called Zuber, or Zuberlein.

ANDREA ZUCCHI.

Flouriſhed, 1720.

He was a native of Italy, and reſided at Venice, where he engraved part of the plates for a collection of prints, taken from the moſt celebrated pictures in that city, conſiſting in the whole of 57 plates, which were publiſhed by Loviſa. He alſo engraved a ſet of twelve plates, in ſmall folio, of *Venetian habits*. The works of this engraver do him very little credit as an artiſt.

LORENZO ZUCCHI.

Flouriſhed, 1730.

He was the ſon of the preceding artiſt, and engraved ſeveral of the plates for the collection of prints, from the pictures in the Dreſden gallery.

FRACESCO ZUCCHI, the brother of Lorenzo Zucchi. He alſo engraved ſeveral

ſeveral plates from the pictures in the Dreſden gallery, for the ſame collection.

J. ANCKER DE ZWOLL, or ZWOTT.

Flouriſhed, 1500.

This ſingular artiſt appears to me to have been a diſciple of Iſrael Van Mecheln; at leaſt, he imitated very carefully his ſtyle of engraving, and, in ſome inſtances, not unſucceſsfully. He ſeems to have been a native of Germany, and was probably a goldſmith. He worked chiefly from his own compoſitions. Theſe ſufficiently demonſtrate the poverty of his genius, and the deficiency of his judgment. His figures are crowded together, without the leaſt conſideration, or attention to propriety; with reſpect to contraſt, or beauty of form, no ſuch ideas ſeem ever to have entered his head. Theſe defects are rendered ſtill more conſpicuous, by the miſerable incorrectneſs of his outlines. The drawing of the naked parts of the figures is ſcarcely better than what one often finds upon the ſlate of the ſchool boy. It is the neatneſs and antiquity of his productions alone, that can poſſibly give the leaſt value to them; but as they are very ſcarce, I ſhall particularize the following, all of them from his own deſigns:

The Virgin with the infant Chriſt upon her lap, who is holding a croſs in his hand; a middling-ſized upright print.

The Virgin and Child, with Elizabeth ſeated holding a book, accompanied by two angels; the ſame.

The wiſe men's offering; the ſame.

St. Chriſtopher repreſented on horſeback, bearing the infant Chriſt; the ſame.

Chriſt praying in the garden; a large upright plate.

Chriſt betrayed; the ſame.

Chriſt crucified between the two thieves; the ſame.

Chriſt carried to the grave; the ſame.

An attempt to repreſent *a ſkeleton*. The worms are delineated as crawling about it; and above is a figure of Moſes, with the two tables; a middling-ſized upright plate.

A. ZYLVELT, or ZYLVELDT.

Flouriſhed,

He was a native of Holland. His works, though in general incorrectly drawn, are not deſtitute of merit. There is in them an attempt at imitating the ſlight ſtyle of John Viſcher; and, in ſome inſtances, he has been tolerably ſucceſsful. We have by him a ſet of ſmall plates, length-ways, from F. Lingelbach, repreſenting *ſea ports, with galley ſlaves, and other figures*, occaſionally introduced. He alſo engraved ſome few *portraits*, and, among them, is that of *Cornelius Boſch*, a ſmall upright print, from his own drawing.

TABLE I.

The Explanation of the Initial Letters uſed by the Engravers contained in this Volume.

The firſt Letter, when there are two Initials, if the ſecond be not an S. or an F. is uſually the Baptiſmal Name; the ſecond Letter therefore muſt be referred to, and often the third, where there are three or more Letters. The firſt Letters are placed as nearly alphabetical under each general ſecond Letter, as the nature of the Arrangement would admit of.

Initial Marks omitted Table I. in the Firſt Volume.

D. B. The ſuppoſed mark of Solomon Bernard
I. B. F. John Bonnart, fecit.
R. E. Renold Elſtracke.

H.

H. B. A Mark attributed to the elder Holbein. See the ſecond Table.
H. S. John Van Huchtenberg ſculpſit. See the ſecond Table.
E. H. Elias Hainzelman.
E. V. H. / E. V. H. F. Eſaias Van Huls fecit.
H. H. / HANS HOLB. Hans, or John Holbein the younger. Henry Hondius uſed the initials H. H.
H. V. H. Hieronymus, or Jerom Van Henſberg.
I. D. H. John Daniel Herz.
L. H. Lambert Hopfer.
N. H. Nicholas Hopfer.
P. H. Peter Hus.
S. N. H. Stephen Heiler.
W. H. Wenceſlaus Hollar.

I.

A. D. I. / A. D. I. F. Antoine de Jacquart.
B. I. Bartholomew Jamitzer, Balthazar Jenckel, uſed theſe initials; but they are generally placed upon a ſmall tablet, with the date, as 1568.
C. I. Chriſtopher Jegher: he frequently added a ſmall knife to thoſe initials. Chriſtopher Jamitzer ſometimes uſed theſe initials. See the ſecond Table.
G. I. / G. D. I. Gerard de Jode.
K. D. I. / K. DV. I. Karel du Jardin.
P. I. Peter Iſſelbourg.
W. I. Wenceſlas Jamitzer. See alſo the ſecond Table.
L. Lucas Jacobs of Leyden. See the ſecond Table.

K.

A. K.	Andrea Kohl.
E. K.	Eberhard Kiefer.
I. K.	James Kerver, alſo Jaques Kobel.
I. I. K. *ſculp.*	John James Kleinſchmidt ſculpſit.
L. K. L. K. F. L. K. A. F.	Lucas Kilian, of Augſburg, fecit. Louis Krug uſed the initials L. K. divided by a cup or ewer.
P. K.	Peter Kints.
W. K. W. K. F. W. K. A. F.	Wolfgang Kilian, of Augſburg, fecit. See the ſecond Table.
T. V. K. T. V. K. fe.	Theodore Van Keſſel fecit. See the ſecond Table.

L.

L. C. I.	Gaſper or Caſper Luyken.
A. L. P. I.	G. Antonio Licinis Pordonone, inventor.
C. L.	Claude Lombart.
C. P. L.	Chriſtian Philip Lindeman.
G. L.	Gerard Laireſſe. See the ſecond Table.
G. L. F. Giovanni Lo. F.	Giovanni Lanfranco fecit.
H. L.	Hans, or John Liefrinck.
H. v. L.	H. van Lochom.
I. L.	John Lievens; alſo John Lightbody; alſo John Luyken.
J. Lond. J. Londer fe.	John Van Londerſel fecit.
L. LL. F. L. Lo. F. Laur. Lol.	Laurentius, or Lorenzo Lolli fecit.
M. L.	Michael Lucenſis. See the ſecond Table.
N. L. N. L. F.	Nicholas de Larmeſſin. See the ſecond Table. Nicholas Laſſaeus uſed both theſe marks.
P. D. L.	Peter de Laer, called Bamboccio.
S. S. F. S. fecit. Stephanus.	Stephanus de Laulne fecit.
T. de l.	Thomas de Leeuw.

M.

M.	Matthew Merian. See the ſecond Table.
A. M.	The mark attributed to Andrea Murano; but probably there never was any engraver of that name.
B. M. ΛΛΛ. or B. M. VVV.	Marks attributed to Bernard Malpucci.
C. M. C. Mel. Cl. Mell.	Claude Mellan. The initials C. M. were alſo uſed by Conrad Meyer, and by Coſmo Mogali.
COR. MET.	Cornelius Metenſis.
D. M. F.	Daniel Manaſer faciebat.

I. M.

I. M. — John Munier.

I. M.
I. V. M.
Iſrahel V. M.
Iſrahel V. M. tzu Boecholt. — All theſe letters, formed in the ancient Gothic ſtyle, are the marks of Iſrahel Van Mecheln.

T. M.
T. M. ſculp. — Theodore Matham ſculpſit.

A. V. — Agoſtino de Muſis of Venice, commonly called Agoſtino Veneziano, or, in Engliſh, Auguſtine the Venetian.

N.

N. F. — Michael Natalis faciebat.

B. M. N. — Balthazer Meneius Nimecius.

P. N. fec.
P. Na.
P. Na. fec. — Peter Nagel fecit. See the ſecond Table.

P.

A. P. S. — Abbas Primaticcio ſculpſit. The interpretation of theſe initials is a matter of ſuppoſition only.

AND. P.
And. P. in. et fec. — Andrea Podeſta, inven. et fecit.

B P.
B. P. F. — The ſuppoſed marks of Baptiſta Parmenſis, the F. as uſual ſtanding for fecit.

B. P.
Batiſta P. V. F.
B. P. V. I. — Giovanni Batiſta Pittoni. He alſo ſigns his name at length in this manner, Johannes Baptiſta Pitonus Vicentinum fecit.

BAL. SEN. — Baldaſſare Peruzzi.

E. P. — Elias Porzel. See the ſecond Table.

G. P. — George Peham.

G. P. inv. et fecit. — Gajeto Piccina.

I. P.
I. le P. — John le Pautre. The initials I. P. were alſo uſed by John Percelles.

L. P.
L. P. R. — Lucas Pennis Romanus. See the ſecond Table.

L. P. f. — Leo Pallavicini faciebat.

P. P. — Peter Perna.

S. P.
S. P. F. — Stephen du Perac faciebat. Sylvius Pomarede uſed the ſame initials.

Q.

H. Q. — Hubert Quellinus.

G. D. L. Q. — Guillaume, or William de la Quewellerie.

R.

R. — Marc da Ravenna. See the ſecond Table.

R. B. T. A.
RoBeTTA
ROBETA — Robetta.

RVP. P. fecit. Prince Rupert. See the ſecond Table.
C. R. Charles Remſhard.
G. R. F. } Guido Rheni Bononienſis faciebat.
G. R. B. F. }
I. R. John de Ram.
I. M. R. F. } J. Mauro Rovare.
M. R. IN. }
L. R. Lubert Ruſt
L. R. F. L. Richer fecit.
M. R. Matthew Ram.
P. R. P. Raeſus. Paul Ritter alſo uſed the ſame initials.
P. Rol. } Peter Rollos fecit.
P. Rol. fe. }

S.

A. S. A. Sallarts. See the ſecond Table.
B. S. Balthazer Silvius.
C. S. B. Charles Screta Bohemus.
C. N. S. Cornelius Nicholas Schurtz.
E. S. Elias Schafhauſer.
E. S. F. } Elizabeth Sirani fecit. The initials S. F. I. profeſſor Chriſt reads
S. F. I. } Sirani Figlivola inventrice.
G. V. S. George Van Scheindel.
H. S. } Hans, or John Schroder, with the date 1601. Hercules Septimus uſed the ſame initials, and uſually added the date, as H. S. 1558.
J. S. John Saenredam. John Swelinck uſed the ſame initials.
I. S. } Juſt Sadeler. Alſo John Saenredam. Alſo John Stevens, with the date 1585.
L. S. Lambert Schwabe, or Suavius.
M. S. Mattheus Schaffnaburgenſis.
M. V. S. Matthew Van Somer.
P. S. Peter Stent.
P. S. } P. Saltzburger faciebat.
S. F. }
P. S. F. Pietro Stefanoni fecit.
P. S. de E. Peter Schubert de Ehrenberg.
P. L. S. Peter le Sueur the younger.
R. S. Raphael Sadeler.
V. S. Ventura Salimbini. Valentin Sezenius uſed the ſame initials.
V. S. F. }
V. S. I. F. } Veſpaſiano inven. et fecit.
VES. ST. I. FE. }
V. L. S. Vincent le Sueur.
W. S. William Swidde.

T.

A. T. Anthony Tempeſta.
Gio. Ma. T. Giovanni Maria Tamburino.
I. T. F. John Thufel. Jaques Troſchel uſed the ſame initials.
M. T. 1541. Martin Treu.
P. T. P. Troſchel.
P. T. 1685. Pompilio Tito.

Phil.

Phil. Th. Philip Thomaſſin.
T. V. T. Theodore Van Thulden.

V.

B. V. F. Bernard Vaillant fecit.
Æ. V. } Ænea Vico.
E. V. }
E. V. V. Eſaias vanden Veldt. See the ſecond Table.
F. V. F. Franceſco Villamena fecit. See the ſecond Table.
H. V. Henry Ulrich.
L. V. V. Lucas Van Uden.

W.

W. Wenceſlaus. See the ſecond Table.
A. W. } Anthony Waterloo. See the ſecond Table.
A. W. fe. }
F. V. W. } Francis Vanden Wyngaerde fecit.
F. V. W. fecit. }
HE. W. Hans, or John Weyer.
HI. W. }
HI. W. F. }
IHERONI- } Jerom Wierix.
MVS. W. f. }
I. Wa. fe. Jaques Wagner fecit.
I. W. F. } John Wierix.
I. H. W. F. }
IH. W. Æ. 17. John Warner.
N. W. Nicholas Welbronner. Nicholas Weyer uſed the ſame initials.
S. W. Samuel Weiſhun.
T. W }
T. M. W. } Telman Van Weſel.

Z.

B. Z. Bernard Zan.
P. de Z. fec. Paul de Zetter fecit. See the ſecond Table.

TABLE II.

The Explanation of the Monograms, Cyphers, &c. contained in the two Plates annexed.

PLATE VIII.

The ſix firſt marks were omitted in Plates of the firſt Volume.

No.
150 *Albert Altdorfer*, the ſecond mark.
151 *Count Algarotti.*
152 *G. Van Breen.*
153 This mark is attributed by Evelyn to Druſken, but by profeſſor Chriſt to John Weyners.
154 *Joſias Engliſh.*
155 *Hans, or John Grunwald.*

H.

1 *COUNT de Hagedorn.*
2 *Marc Antonio Hannas.*
3 *John Halbeck.* He alſo uſed a mark like that of Haym's, No. 5.
4 *John Haver*
5 *Nicolo Franceſco Haym.* Halbeck ſometimes uſed a mark like this.
6 *Cornelius Heviſſen.*
7 *Jaques Vander Heyden.* Three marks.
8 *Auguſtin Hirſchfogel.*
9 *Nicholas Hirſchfogel.*
10 *Melchiſedeck Van Hoeren.* Two marks.
11 *Hans, or John Holbein.* Two marks.
12 *Sigiſmond Holbein.* Two marks.
13 *Elias Holl.*
14 *Wenceſlaus Hollar Pragenſis.* Two marks.
15 *Joſt Hondius.*
16 *Henry Hondius.* Two marks.
17 *Gulielmus, or William Hondius.*
18 *David Hopfer.*
19 *Jerom Hopfer.*
20 *William Howard.* Hollar uſed the ſame mark.
21 *Adrian Hubert.*
22 *John Van Huchtenburg.*
23 *H. Hunt.*
24 *Simon Huter.*

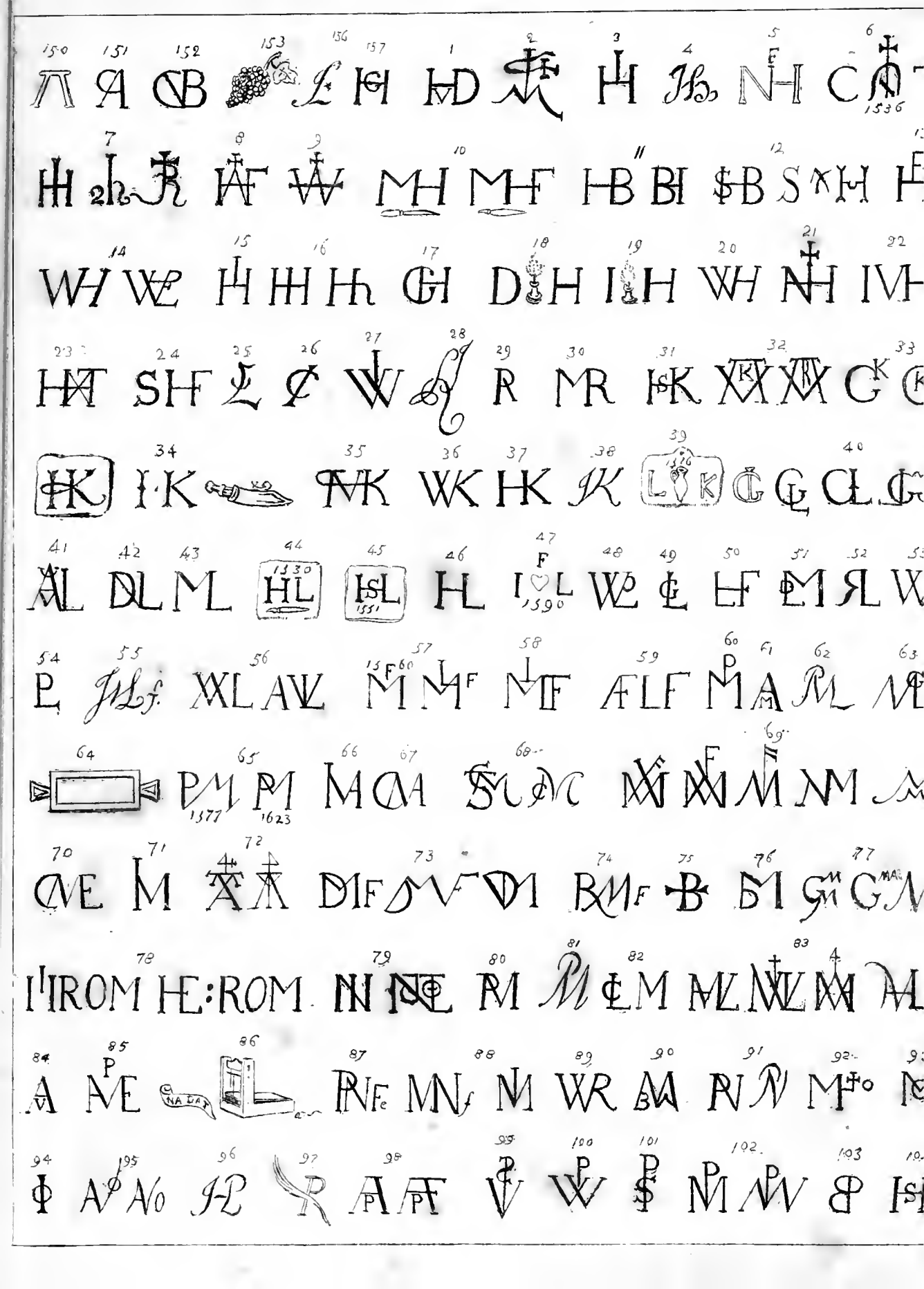
I.

25 *Lucas Jacobs.*
26 *Chriſtopher Jamitzer.*
27 *Wenceſlaus Jamitzer.*
28 *H. Janſen.*
29 *Peter Iſſelbourg.*

K.

30 *Mathias Kager.*
31 *Hans, or John Kaldung.*
32 *Martin Kartarius.* Two marks.

33 *George*



33 *George Keller.* Two marks.
34 *James Kerver.* Two marks.
35 *Theodore Van Keſſel.*
36 *Wolfgang Kilian.*
37 *Hans, or John Klim.*
38 *John Ulric Kraus.*
39 *Louis Krug.*

L.

40 *Girard Laireſſe.* Four marks.
41 *Abaſuere de Landfeld.*
42 *N. de Larmeſſin.*
43 *Michael Laſne.* Marcellus Lauron uſed the ſame mark.
44 *Hans, or John Lautenſack.*
45 *Henry Lautenſack.*
46 *Hans, or John Lederer.*
47 *Jaques Lederlin.*
48 *William de Leeuw.*
49 *Godfrey Leigel.*
50 *Hans, or John Van Linck.*
51 *Daniel Lindenmacker.*
52 *Rene Lochon.*
53 *William Lodge.*
54 *Peter Lombart.*
55 *John Van Londerſell.*
56 *Abaſuerus Van Londerſell.* Two marks.
57 *Melchior Lorich.* Two marks.
58 *Michael Lucenſis.*
59 *Antonio Franceſco Lucini.*

M.

60 *Peter Maes.*
61 *Alexander Mair.*
62 *Paul Mair.*
63 *Philip de Mallery.*
64 *Andrea Mantegna.*
65 *Peter Merchant.* Two marks.
66 *Jaques Matham.*
67 *Cornelius Matſys.* See No. 70.
68 *Chriſtopher Maurear.* Two marks.
69 *Matthew Merian.* Five marks.
70 *Cornelius Metenſis.* See No. 67.
71 *Joſeph Metzker.*
72 *Andrea Meyer.* Two marks.
73 *Dirick Meyer.* Three marks.
74 *Rodolph Meyer.*
75 *Domenico Micarino, called Beccafumi.*
76 *Daniel Mignot.*
77 *Gioſeffo Maria Mitelli.* Two marks.
78 *Hieronymus, or Jerom Mocetus.* Two marks.
79 *Nicoleto da Modena.* Two marks.
80 *Peter Molyn.*
81 *Paul Moreelſe.*
82 *Chriſtian Louis Moyaert.*
83 *Herman Muller.* Four marks.
84 *Agoſtino de Muſis, called Auguſtine the Venetian.*
85 *Peter Myriginus.*

N

86 *Nadat.*
87 *Peter Nagel.*
88 *Michael Natalis.* Two marks.
89 A mark on the plates of D. Nicole.
90 *Balthazer Meneius Nimecius.*
91 *Peter Nolpe.* Two marks.

O

92 *Mauro Oddi.*
93 *Matthew Oeſtereich.*
94 *John Oliver.*
95 *Adrian Van Oſtade.* Two marks.

P

96 *H. L. Padtbrugge.*
97 *Jacopo Palma.*
98 *Aguſtinus Pariſinus.* Two marks.
99 *Criſpin de Paſſe.*
100 *William de Paſſe.*
101 *Simon de Paſſe.*
102 *Magdelen de Paſſe.*
103 *Berardino Paſſero.*
104 *Hiſbel Pen.*

PLATE IX.

105 *Lucas Pennis Romanus.* Four marks.
106 *George Penz.* Two marks.
107 *S. Perjecouter.*
108 *Francois Perrier.* Two marks.
109 *John Perſin.*
110 *J. Perriſſim.*
111 *Alexis Pirnvaum.*
112 *Martin Pleginck.*
113 *Martin Pocham.*
114 *Elias Porſel.*
115 The ſuppoſed mark of Primaticcio, and according to Profeſſor Chriſt is interpreted San Martino Bologneſe. He was Abbot of St. Martins.

Q.

116 *Peter Quart.* Three marks.
117 *Iſabella Quatre Pomme.*

R

118 *Marc Antonio Raimondi.* Seven marks.
119 *Marc da Ravenna.* Two marks.
120 *Valerian Regnard.* This mark was alſo uſed by G. L. Valeſio.
121 *Wendel Reich.* This mark was alſo uſed by William Rogers. See No. 127.
122 *Guido Rheni.* Another monogram belonging to this artiſt is given No. 149, plate 9, Vol. I.
123 *C. Reverdinus.* Two marks. Reverdinus alſo uſed a mark greatly reſembling that of Guido's, preceding No. 122.
124 *F. A. Reuter.*

125 *Giuſeppe*

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125 *Giuſeppe Ribera, called Spagnoletto.* Four marks.
126 *Gotthard Ringel.*
127 *William Rogers.* This mark was alſo uſed by Wendel Reich. See No. 121.
128 *Chriſtian Romſtet.*
129 *Salvator Roſa.*
130 *Martin Rota.*
131 *Guido Ruggeri.* Two marks.
132 *Prince Rupert.*

S.

133 *John Sadeler.*
134 *John Saenredam.* Two marks.
135 *Antonio Salamanca.* Three marks.
136 *A. Sallarts.*
137 *Andrea Salmincio.*
138 *P. Saltzburger.*
139 *Hugues Sambin.*
140 *Laurence Sauberlick.* Raphael Sanmossi
141
142 *H. L. Schærer.*
143 *Hans, or John Schaeufflein the elder.*
144 *Hans or John Schaeufflein the younger.*
145 A mark ſuppoſed to be of an artiſt related to the Schaeufleins.
146 *Elias Schafhauſer.*
147 *George Scharffenberg.*
148 *Gabriel Schnellbotz.*
149 *Martin Schoen.*
150 *Bartholemy Schoen.*
151 *Erhart Schoen.*
152 *Hans, or John Henry Schoenfeild.*
153 *Hans, or John Frederic Schorer.*
154 *Martin de Seco.*
155 *Peter Serwouter.*
156 *Chriſtopher Van Sichem.*
157 *Cornelius Van Sichem.*
158 *Karl Van Sichem.* Two marks.
159 *Virgil Solis.* Four marks.
160 *John Van Somer.*
161 *Diric Vander Staren.*
162 *Tobias Stimmer.*
163 *Chriſtopher Stimmer.*
164 *Laurence Stoer.*
165 *Stolz, or Stolzhirs.*
166 *Francis Stoſs.*
167 *Peter le Sueur the elder.*
168 *Guillaume, or William Swanenburg.*
169 *Herman Van Swanevelt.*

T.

170 *Antonio Tempeſta.* Four marks.
171 *David Teniers the younger.*
172 *Peter Teſta Luccheſe.*
173 *Moſes Thim.*
174 *John James Thourneyſer.*
175 *Martin Treu.*
176 *Hans, or John Troſchel.*
177 *Andrea Troſt.*
178 *Bartolomeo Tutiani.*

179 *Giovanni*

V.

179 *Giovanni Luigi Valeſio.*
180 *Eſaias Vanden Veldt.*
181 *Giulio Ceſare Venenti.* Two marks.
182 *Francis Villamena.*
183 *David Vinckenbooms.*
184 *Claus, or Nicholas Viſſcher.*
185 *John George Van Vliet.* Two monograms.
186 *John Ulric.*
187 *Henry Voghter.*
188 *Lucas Vorſterman.*
189 *Lucas Da Urbino.*

W

190 *Hans, or John Erhard Wagner.*
191 *Jacob Walch.*
192 *Anthony Waterloo.*
193 *Jerom Wierix.*
194 *Wenceſlaus.* The whole inſcription, which this artiſt has affixed to the plate of the Death of the Virgin, is copied, and placed in the middle of the next line, for the want of room in its proper ſtation.
195 *Gabriel Weyer.* Two marks.
Woeiriot. See No. 205 below.
196 *Michael Wolgemut.*
197 *Anthony Van Worms.* Three marks.

Z

198 *J. F. Zabello.*
199 *Martin Zagel.* Two marks.
200 *Theodore Zagel.*
201 *Antonio Maria Zanetti.*
202 *Paul de Zetter.*
203 *Jaques Zuberlein.*
204 *J. Anker de Zwoll.*
205 The mark which Peter Woeiriot affixed to his engravings on wood.

TABLE III.

A Chronological Liſt of the principal Engravers, and ſuch of their Scholars as are certainly known. Thoſe Painters, who etched two or three Plates for their Amuſement only, are omitted; but thoſe are mentioned, whoſe Works are either very valuable, or very conſiderable in Number.

1450 JORG Schapff.
Francis Van Stois
1460 Martin Schoen.
Tomaſo Finiguerra.
Barthelemy Schoen.
1470 Sandro Botticelli.
Baccio Baldini.
1480 Iſrael Van Mecheln.
Wenceſlaus; *a reputed diſciple of Martin Schoen.*
Antonio Pollajole.
Andrea Mantegna.
John Schnitzer.
Jacob Walch.
1490 William Pleydenwurff.
Michael Wolgemut; *the maſter of Albert Durer.*
Francis Van Bocholt.
Mair.
Jerom Boſche.
1500 Giovanni Antonio Brixienſis.
Giovanni Maria Brixienſis.
Benedetto Montegna.
Ugo da Carpi.
Albert Durer.
Martin Zagel.
Anker de Zwoll.
Marc Antonio Raimondi.
Hans, or John Holbein the elder.
Sigiſmond Holbein.
1510 Lucas Jacobs of Leyden.
Albert Altdorfer; *a reputed diſciple of Albert Durer.*
Albert Glockenton.
Van Gamperlin.
Agoſtino de Muſis; *a diſciple of Marc Antonio.*
Jerom Mocetus.
Nicoletto da Modena.
Robetta.
Hans, or John Kaldung.
Louis Krug.
Giulio Campagnola.
Domenico Campagnola.
Hans, or John Burgkmair; *a diſciple of Albert Durer.*
Philip Adler.
1520 Henry Aldegrever; *a reputed diſciple of Albert Durer.*
Hiſbei Pen.
Franceſco Mazzuoli, *called Parmigiano.*
Domenico Micarino, called Beccafumi.
Baldaſſare Peruzzi.
Marc da Ravenna; *a diſciple of Marc Antonio.*
Giovanni Giacomo de Caraglio; *diſciple of Marc Antonio.*
James Bink; *a diſciple of Marc Antonio.*
Luca Cranach.
1530 Erhart Schoen.
David Hopfer.
Jerom Hopfer.
Lambert Hopfer.
Nicholas Hopfer.
Giulio Bonaſoni; *a diſciple of Marc Antonio.*
Hans, or John Holbein the younger.
George Penz; *ſcholar of Marc Antonio.*
Giovanni Batiſta Ghiſi of Mantua.
1540 Titiano Vecelli.
Hans, or John Sebald Beham
Barthelemy Beham; *a reputed diſciple of Marc Antonio.*
Hans, or John Schaeuflein.
Baptiſta Franca.
Martin Treu.
Cornelius Metenſis.
Dirick Vander Staren.
Vitus Rodolph Specle.
Lambert Schwabe.
Cornelius Bus.
Hans, or John Broſamer.
Auguſtin Herſchfogel.
Leon Daven.
1550 John Ulric.
Martin Hemſkerck.
Virgil Solis.
Luca Penni.
Enea Vico; *a diſciple of Marc Antonio.*
Antonio da Trento.
Nicolo Beatrici.
Cornelius Matſys.
Adrian Collaert.
Paolo Farinato.

1550 Orazio Frarinato; *ſon and diſciple of Paolo Farinato.*
Giovanni Niccola Roſſiliani.
Antonio Abacco.
1560 Adam Ghiſi of Mantua.
Diana Ghiſi of Mantua.
Georgio Ghiſi of Mantua.
Melchior Lorich.
Batiſta del Moro.
Domenico Pellegrino Tibaldi.
Martino Rota.
Simon Huter.
1570 Cornelius Cort.
Giovanni Batiſta Cavaleriis.
Stephen de Laulne.
Hans, or John Collaert.
Solomon Bernard.
Abraham de Bruin.
Giacomo Batiſta Fontana.
Dirick Cuerenhert.
Peter Furnius.
John Wierix.
Jerom Wierix.
Anthony Wierix.
Hubert Goltzius.
1580 Julius Goltzius.
Henry Goltzius; *the diſciple of Cuerenhert.*
Raphael Sadeler the elder.
John Sadeler.
Bernadino Paſſero.
Frederico Baroccio.
Michael Coxis.
John Theodore de Brye.
Ahaſuerus Van Londerſel.
Hans, or John Bol.
Nicholas de la Caſa.
Gioſeffo Scolari.
Gilbert Veen.
Matthew Greuter.
Thomas de Leu.
1590 Joſt Ammon.
Tobias Stimmer.
Chriſtopher Stimmer.
Franceſco Vanni.
Ceſare Vecelli.
Lodovico Carracci.
Agoſtino Carracci; *diſciple of Cornelius Cort.*
Annibale Carracci.
Raffael Guidi.
Albert Flamen.
Giacomo Franco.
Gilles Sadeler.
Herman Muller; *diſciple of Henry Goltzius.*
1590 Jaques de Gheyn; *a diſciple of Henry Goltzius.*
Cherubin Albert.
1600 Philip Galle.
Cornelius Galle.
Theodore Galle.
Raphael Sadeler the younger.
Juſt Sadeler.
Anthony Waterloo.
Franceſco Villamena.
John Muller; *diſciple of Henry Goltzius.*
Jaques Matham; *diſciple of H. Goltzius.*
John Saenredam; *diſciple of H. Goltzius.*
Veſpaniano Strada.
Jacopo Palma.
James de Bye.
Charles de Mallery.
Camillo Procaccini.
Lodovico Cardi.
Philip Thomaſſin.
John Van Londerſell.
Ventura Salimbini.
Jaques Grandhomme; *ſcholar of Theodore de Brye.*
David Vinckenbooms.
Nicholas de Bruin.
Giovanni Batiſta Galeſtrucci.
Leonardo Parafoli Norſino.
Giovanni Maggi.
Barbara Vanden Broeck.
Claus, or Nicholas John Viſſcher.
Nicholas Hilliard.
1610 Siſto Badalocchio.
Franceſco Brizio.
Bartholomew Spranger.
Guido Reni.
Andrea Andreani.
Raphael Scaminoſſi.
Lucas Ciamberlano.
Remegio Cantagallini.
Antonio Tempeſta.
Giovanni Batiſta Paſqualino.
Criſpin de Paſſe the elder.
Sir Peter Paul Rubens.
John Glauber.
Henry Goudt.
Lucas Kilian.
Chriſtopher Switzer.
1620 Abraham Bloemart.
Frederic Bloemart.
Cornelius Bloemart.
John Ammon.
Paul Moreelſe.
George Lallemand.
Louis Buſinck.
John Theodore de Brye the younger; *ſon and diſciple of Theodore de Brye the elder.*

1620 John

1620 John Iſrael de Brye; *the ſame.*
James Callot; *diſciple of R. Cantagallini.*
Edward Ecgman.
Peter de Jode the elder; *diſciple of Goltzius.*
Wolfgang Kilian.
Criſpin de Paſſe the younger; *ſon and diſciple of Criſpin de Paſſe the elder.*
Simon de Paſſe; *the ſame.*
William de Paſſe; *the ſame.*
Magdalen de Paſſe; *the ſame.*
Adrian Van Oſtade.
John Vanden Veldt.
G. Van Breen.
Leonard Gaulter.
Giovanni Batiſta Mercati.
John Frederic Greuter.
Simon Cantarini; *diſciple of Guido.*
William Van Nieulant.
Ottavio Leoni.
John Valdor.
A. Sallarts.
Mattheus.
Ottomar Elliger.
Iſaac Major.
Boetius Adam a Bolſwert.
Scheltius a Bolſwert.
Paul Pontius.
Claude Mellan.
John le Clerc.
Peter Vander Borcht.
Sir Anthony Vandyck.
1630 Solomon Savery.
Giovanni Batiſta Vanni.
Giuſeppe Ribera, called Spagnoletto.
Bartolomeo Coriolano.
Giovanni Lanfranco.
Odoardo Fialetti.
Matthew Merian; *diſciple of Theodore de Brye the elder.*
Lucas Vorſterman.
Frederic Hulſe; *diſciple of Theodore de Brye the elder.*
Theodore Matham; *ſon and diſciple of Jaques Matham.*
Oliviero Gatti.
John Baptiſta Barbe.
Jaques Stella.
William Panneels, *diſciple of Rubens.*
William Hondius.
Pietro Teſta.
Bernardino Capitelli.
Lucas Van Uden.
Sebaſtian Furck.
James Neeff.
Marinus.
Abraham Boſſe.

1630 John Payne, *diſciple of Simon Paſſe.*
John Lenfant, *diſciple of Claude Mellan.*
Matthew Van Plattenberg.
Cornelius Schut.
Thomas Cecil.
G. Glover.
Peter Soutman.
1640 Peter Nolpe.
Paul Potter.
Chriſtopher Jegher.
Anthony Vander Does.
Aleſandro Algardi.
Francis Perrier.
Charles David.
Jerom David.
Peter Quaſt.
John Lievens.
John Both.
Andrea Both
Jaques Jordaens.
Cornelius Galle *the younger.*
Nicholas Berchem.
Cornelius Viſſcher.
John Viſſcher.
Gabrielle Perelle.
Simon Friſius.
Jonas Suyderhoef, *diſciple of Peter Soutman.*
John Louis, *diſciple of Peter Soutman.*
John Van Vliet.
John Fytt.
John Miel.
William James Delft.
John William Baur.
Cornelius Van Dalen.
Peter Daret.
Francis Colignon.
John Picart.
Laurence de la Hyre.
Stefano de la Bella.
John Joſeph Van Goyen.
Francis Van Wyngarde.
1650 Lorenzo Loli, *diſciple of Guido.*
Giovanni Andrea Sirani, *diſciple of Guido.*
Nicholas Van Plattenberg.
Karl Audran.
Clement Ammon, *diſciple of Theodore de Brye.*
Bartolomeo Biſcaino.
Bartholomew Breenberg.
Rembrandt Gerretſz Van Ryn.
Claude Vignon.
Rene Boivin.
Iſrael Henriet.
Pietro Franceſco Mola.
Michael Natalis.
Michael Laſne.

1650 John Boulanger.
James Lutma.
Janus Lutma.
Ferdinand Bol.
Wenceſlaus Hollar, *diſciple of Matthew Merian*
Theodore Van Keſſel.
Prince Rupert.
Reyner Zeeman.
Rene Lochon.
Regnier de Perſyn.
Nicholas Chaperon.
D. Stoop.
Peter Van Laer, called Bamboccio.
Salvator Roſa.
Girolamo Roſi.
Simon Guilain.
John Oliver.
Nicholas Lauwers.
Nicholas Regneſſon.
Francois de Poilly, *diſciple of Peter Daret.*
Michael Dorigny.
Hubert Quellinus.
John Vander Hecke.
Cornelius Van Caukerken.
1660 Robert Nanteuil.
Francois Spierre.
Nicholas Loir.
Alexis Loir.
Theodore Van Thulden.
Herman Van Swanevelt.
Elizabeth Sirani.
John le Pautre.
Orazio Borgiani.
Carlo Ceſio.
Charles de la Haye.
Jakob Ruyſdaal.
Roland Rogman.
Daniel Rabel.
Giovanni Franceſco Grimaldi.
Giulio Carpione.
Giovanni Batiſta Bolognini, *diſciple of Guido.*
Luigi Scaramuccia, *diſciple of Guido.*
Giovanni Benedetto Caſtiglione.
John Kendrick Roos.
Abraham Genoels.
Albert Everdingen.
William de Leeuw, *diſciple of Peter Soutman.*
R. Gaywood, *diſciple of W. Hollar.*
Sebaſtian Bourdon.
John de Biſchop.
Alexander Mair.
Jacob de Sandrart.
Nicholas Cochin,
Giovanni Batiſta Falda.
Remoldus Eynhouedts.

1660 Peter Lombard.
Nicholas Pitau.
William Lodge.
John Morin.
Jeremiah Falck.
Danker Dankers.
Karel du Jardin.
Francois Tortebat.
John Hackaert.
Marc de Bye.
John Louis Roullet, *diſciple of Lenfant and F. de Poilly.*
1670 Pietro Sante Bartoli.
Peter Vander Bank, *diſciple of Francois de Poilly.*
Peter Clouet, *diſciple of Cornelius Bloemart.*
Albert Clouet, *diſciple of C. Bloemart.*
Claudine Bouſonnet Stella.
Antoinette Bouſonnet Stella.
Iſrael Silveſtre.
Peter Van Schuppen.
Anthony Maſſon.
Claude Gelee.
Jacinto Gemignano.
John Peſne.
William Chateau.
Gilles Rouſſelet.
John Papillon.
Jaques Rouſſeau.
John Verkolie.
Abraham Bloteling.
Girard Audran.
1680 Domenico Maria Fontana.
Joſeph Roli.
David Teniers.
Henry Snyers.
John Langlois.
Pietro del Po.
John Jacob de Sandrart.
Raymond le Fage.
Philip Kilian.
Bartholomew Kilian.
William Faithorn, *the elder.*
William Faithorne, *the younger.*
Girard Edelinck.
John Edelinck.
Benoit Audran.
Peter Simon.
Girard John Baptiſt Scotin, *diſciple of Francois Poilly.*
Elias Hainzelman *diſciple of F. Poilly.*
Ceſare Fantetti.
Simon Thomaſſin.
Louis Chaſtillon.
Luca Giordano.
Theodore Maes.
James Bellange.

1680 Joſeph

1680 Joſeph Parrocel.
David Loggan.
Robert White, *diſciple of David Loggan.*
Lutterel.
Roman de Hooghe.
John Baptiſt Monnoyer.
Valentine le Febure.
Adrian Vander Cabel.
1690 Carl Guſtavus ab Amling, *diſciple of Francois de Poilly.*
Cornelius Vermeul en.
Stephen Baudet.
Melchior Kuffel.
1700 Chriſtopher Weigel.
John Baptiſt de Poilly, *ſon and diſciple of Francois de Poilly.*
Sebaſtian Le Clerc.
Girard Laireſſe.
Benoit Audran.
Peter Drevet, *the elder.*
Gaſper du Change.
Peter Picart.
Benoit Fariat, *diſciple of William Chatteau.*
Chas. Simoneau, *diſciple of W. Chateau.*
Lewis du Guernier, *diſciple of Chaſtillon.*
Louis Cheron.
Elizabeth Sophia Cheron.
Michael Corneille.
Peter Le Sueur.
Franceſco Faraone Aquila.
Pietro Aquila.
Carlo Maratti.
Gioſeffo Maria Mitelli.
Luca Carlevarius.
Pietro da Petri.
Franceſco Antonio Meloni.
Giovanni Girolamo Frezza.
Pietro Leone Ghezzi.
Nicholas Henry Tardieu.
Nicholas Verkolie.
John Luyken.
Peter Molyn.
Maria Sibylla Merian.
John Vander Heyden.
H. L. Padtbrugge.
Francis Barlow.
John Griffier.
John Smith.
Michael Vandergucht.
1710 Marco Ricci.
John Van Huchtenburg.
Jaques Van Helmont.
John Ulric Kraus.
Claude du Flos.
Claude Gillot.
Anthony Coypel.
Louis Surrugue.
Louis Simoneau.
1710 Stephen Jeauret.
Francis Place.
John Faber, *the elder.*
Bernard Lens.
Peter Van Gunſt.
Claude du Boſc.
1720 Abraham Rademaker.
Andrea Procaccini.
Anthony Rivalz; *diſciple of Le Fage.*
Peter Drevet, *the younger*; *ſon and diſciple of the elder Drevet.*
Simon Valee; *diſciple of the elder Drevet.*
Bernard Picart; *ſon and diſciple of Peter Picart.*
John Mariette.
Nicholas Dorigny.
Louis Des Places.
Iſaac Moucheron.
John Hauſſard.
John Rigaud.
Henry Simon Thomaſſin.
Philip Rugendas.
Robert Van Audenaerd.
John Faber, *the younger.*
Matthew Pool.
Wolfgang Philip Kilian.
J. Wandelaar.
Simon Gribelin.
George White; *ſon and pupil of Robert White.*
1730 John Audran.
Peter Rotari.
John James Frey.
Francis Pilſen; *diſciple of Robert Van Audenaerd.*
Edme Jeauret.
John Baptiſt Oudry.
John Raymond.
Peter Gualter.
Bernard Lepicie.
Nicholas Larmeſſin.
Francois Chereau.
James Chereau.
Count de Caylus.
Charles Dupuis.
Frederic Hortmels.
Jacob Mannl.
Jacob Houbraken.
George Vertue.
James Chriſtopher le Blond.
John Vandergucht.
1740 Henry Gravelot.
J. B. Chatelain.
Count Hagedorn.
Charles Nicholas Cochin.
J. B. Jackſon.
Arthur Pond.
1753 Philip Andrea Kilian.
J. Baptiſt Papillon.

1750 Matthew Oeſtereich.
Peter Aveline.
John Philip le Bas.
John Moyreau.
James Mac Ardel.
John Joſeph Balechou.
David Sornique.
Giovanni Batiſta Tiepolo.
Francois Joullain.
——— Nixon.
Claude Donet Jardenier.
——— Rooker.
Simon Francois Ravenet.
Francois Vivares.
William Hogarth.
George Knapton.
Giovanni Domenico Tiepolo.
Domenico Maria Canuti.
Antonio Maria Zanetti.
Louis Lempereur.
John Daulle.

1750 Francois Chauveau.
Stephen Feſſard.
Des Marteau.
Jaques Nicholas Tardieu.
Francois Edward Weiroter.
Laurence Cars.
Stephen Ficquet.
John Godfrid Haid.
John Elias Ridenger.
George Frederick Schmidt.
William Elliot.
Thomas Worlidge.
Richard Houſton.
Thomas Watſon.
Joſeph Goupy.
Edward Fiſcher.
1770 Giovanni Batiſta Piraneſe.
John Mortimer.
William Wynne Ryland.
William Woollett.

CORRECTIONS and ADDITIONS.

VOL. I.

Preface, page vi. line 4, *for* Virtue *read* Vertue.
Eſſay, page 5, 6 lines from the bottom, *for* aqua tinto *read* aqua tinta.
——————9, l. 7, *read* or an other ductile ſubſtance.
——————23, l. 28, *for* Giovanna Mariae *read* Giovanni Maria.
——————28, in the Latin Prayer, Stanza I. l. 5. *for* Iu *read* In. Stanza II. l. 2. *for* Augelorum *read* Angelorum. Stanza III. l. 5. *for* viæ *read* vitæ. Stanza IV. l. 3, *for* Luceus *read* Lucens. Stanza V. *for* auglorum *read* angelorum. Stanza VII. l. 6. *for* Geus *read* Gens.

Page.
2, line 9, *read* the deſigns.
7, —— 1, *for* Giovanna *read* Giovanni.
Immediately above FRANCESCO ALBANI *inſert* the name of *Angelo Albanaſi*. The account of this artiſt is given by miſtake under the firſt name ANGELO.
14, —— Under the article of Corregio *add*, there are, however, ſome few doubtful etchings marked *Ant. Correg. fec.* which are very ſlightly executed, and in a ſtyle greatly inferior to what one might have expected from the hand of that maſter.
ib. —— 26, *for* ALLEGINI *read* ALLEGRINI.
19, —— 10, *for* Biſcanio *read* Biſcaino.
25, —— Under the article Marco Angeli *add*, Marco Angelo is mentioned by Florent le Comte as an engraver of ornaments and groteſque ſubjects.
26, —— 16, Giovanna *read* Giovanni.
29, —— 6, *for* diſingenious *read* diſingenuous.
34, —— 3, *for* Marquis *read* Marquiſe.
42, —— 39, *for* Edelink *read* Edelinck.
48, —— 34, *read* and other maſters.
60, —— 11, *for* 1638 *read* 1600.
ib. —— 24, the ſame.
64, —— 22, *Beliſarius*, this print is by Scotin and not by Baron.
66, —— laſt line but one, *for* Admirandi *read* Admiranda.
68, —— 10, after the date 1591 *add*, and all the vignettes repreſenting his life and death, from his own deſigns.
71, —— 5 from the bottom, *for* length-was *read* length-ways.
88, —— 9, *for* 1642 *read* 1742.
94, —— 35, *for* Bilibard Pyrckmeiel *read* Bilibald Pyrckheimer.
99, —— 24, *for* this laſt *read* the laſt.
126, —— 31, *dele* Born 1630. Died 1681. and *read* Flouriſhed 1615.
ib. —— 36, *dele* and he died A. D. 1681, aged 51 years.
129, —— 2 from the bottom, after the words "*the art of drawing*" add, and another Treatiſe upon the Art of Engraving, the beſt edition, &c.
145, —— 4, after the words "initials P. B." *add* and often ſigned his name at length, as for inſtance, to two middling-ſized landſcapes, length-ways, in one of which is repreſented *the fall of Icarus*; and in the other, *Mercury carrying Pſyche to Heaven*: they are ſlight, haſty etchings, and ſigned Peter Breugel fec. Romæ, 1583.
146, —— 4, *read* ſmall plate, length-ways, conjointly with Matheus.
ib. —— 22, Giovanna Mariae *read* Giovanni Maria.
ib. —— 23, 1562 *read* 1502.
147, —— 8, Giovanna *read* Giovanni.
153, —— 5, after the word Flouriſhed *add* 1600.
ib. —— 37, *for* Vinckboons *read* Vinckenbooms.
154, —— 22, *for* a middling-ſized upright plate, *read* two middling-ſized upright plates.

Page.

171, line 4 from the bottom, *add*, Domenico Campagnola did engrave ſome few deſigns on copper, but they are executed with the graver only, and among others are the following: *An old man in armour, with a youth leaning againſt a tree, holding a Pan's pipe in his hand, and a dog is lying at his feet*; a ſmall upright plate, marked DO. CAP. and a ſmall plate, length-ways, repreſenting *children at play*, marked DOMENICO CAPAGNOLA, 1517.

172, —— 25, *for* C. D. CAMPIGLIA *read* GIOVANNI DOMENICO CAMPIGLIA.

173, —— 17, *for* CANTAGELLINA *read* CANTAGALLINA.

174, —— 28, *for* DOMINICO *read* DOMENICO.

176, —— 21, after the words "is wanting" *add*, he ſometimes ſigned his plates with his baptiſmal names only. I ſhall mention *a battle*, from Raphael, a middling-ſized plate, length-ways, in the front of which is repreſented *a man with a javelin, and another man on horſeback, with a ſabre in his hand, riding over a third, who is lying upon the ground: in the fore ground are depicted a ſpear and a ſhield.* This print is inſcribed I. IACOBUS VER. F. which in Engliſh we ſhould read *John James of Verona fecit.*

177, —— 35, *read* C. R. V. S. *fecit Meſſanæ* 1735.

178, —— 4, *for* 1500 *read* 1510.

ib. —— 24, *for* Vaſori *read* Vaſari.

191, —— 6 from the bottom, for CHAPREON *read* CHAPERON.

201, —— 6 from the bottom, after the words "not ſpecified," *add*, I have ſeen a ſmall portrait of J. Tintoretto, the painter, engraved in a ſtyle reſembling that of Cornelius Cort, inſcribed *Alexandro Victorio Claſſico ſculp.*

211, —— 4, after the words, "upon the firſt ſtroke," *add*, I have ſeen by him a copy from the ſmall print by Martin Rota, of *the laſt judgment*, after Michael Angelo; it is not however a capital performance.

216, —— 23, after the words, "are ſpecified," *add*, Mr. Evelyn indeed tells us that he engraved the heads for the Lives of the Painters, by Vaſari, and that Vaſari himſelf made the deſigns. They are certainly very maſterly performances, but exceedingly ſlight.

221, —— 4, *for* CORTERI *read* CORTESI.

ib. —— 22, the ſame.

ib. —— 27, *for* Tobias *read* Tobit.

229, —— line the laſt, *add*, but his great work was the engravings which he made for the elegant publication, entitled *Le Pitture di Pel. Tibaldi*, which was publiſhed at Venice 1755, and theſe prints, though not correctly drawn, have great merit.

261, —— Under the article DOUGHTY, it is proper to add, that he was pupil to Sir Joſhua Reynolds, and died on his paſſage to the Eaſt-Indies. The abilities of this young man were ſuch, that great expectations were entertained in his favour.

264, —— 24, GASPER DUCHE, the abbreviated name of DUCHET. See Duchet the next page, who was the ſame artiſt.

269, —— 39, after the word "plate" *add*, it is certainly a repreſentation of Fortune.

270, —— 18, leave out the particle *on*.

ib. —— 31, *for* Venet *read* Vernet.

271, —— 17, to the word Flouriſhed *add*, 1520.

ib. —— 24, after the word "*animal*" *add*, I have ſeen a ſmall upright plate repreſenting *the annunciation of the Virgin*; the Deity appears at the upper part of the print, ſurrounded with ſmall angels, who are playing upon muſical inſtruments; it is exeeuted in a ſlight ſcratching ſtyle, with the graver only, and the word IOHANNES is inſcribed upon a tablet, beneath which is the name DV. VET. Upon one of the columns is affixed the date 1520.

286, —— 17, GIOVANNA *read* GIOVANNI.

ib. —— 29, the ſame.

293, —— 30, FIALATTI *read* FIALETTI.

294, —— 13, FIQUET *read* FICQUET.

297, —— To the article HENRY FLETCHER I wiſh to add, That in a letter to Sir Hans Sloane from Henry Fletcher, it appears that he reſided next door to the Wheat

Page. Line.

Wheat Sheaf, White Hart Corner, Holborn, near the end of Drury-Lane; this letter bears date July 19, 1729. See the Sloanian MSS. at the Britiſh Muſeum, No. 4044.

302, —— at the bottom of the page inſert the name of ANTONIO FONTUZZI. The account of this artiſt is referred to in the Dictionary from Fantuzzi, but was omitted by accident in its proper place; it is given in the ſecond table, page 367.

315, —— laſt but three, for Giovanna *read* Giovanni.

353, —— laſt but ſix, the ſame.

363, —— 21, *for* the ſixth chapter *read* fourth chapter.

VOL. II.

1, —— 5, after the words, "the old man" *add*, he alſo engraved an emblematical print in the ſtyle of Anthony Maſſon, which he dedicated to that artiſt.

2, —— 8, leave out the word Flouriſhed.

ib. —— 22, A. HAELWEGH *read* ADRIAN HAELWEGH.

3, —— 16, C. HAGENS *read* CHRISTOPHER HAGENS,

7, —— 32, after the word "*ſletus*" add, and views of gentlemens ſeats, in conjunction with J. Kip, large plates, length-ways, in folio.

16, —— 24, after the words "this volume," *inſert*, I have ſeen the name of Jacobus ab Heyden, to which is added, Chalcog. et Civis Argent 1634, affixed to a large upright portrait of the *Landgrave of Thurlys*, very neatly engraved; and to ſeveral other portraits.

20, —— 22, FRANCIS HOFFMAN; this name ſhould have been inſerted after James Hoefnagle.

ib. —— 32, after the words "aquâ forte," *add*, I found a very curious portrait in Mr. Gulſton's Collection, of *Francis Hoffman*, drawn and engraved by himſelf, in which he is ſtyled *the inventor of ſhips with three bottoms*.

27, —— 17, *for* an E and an R. *read* an E and a P.

30, —— 20, after the words "end of the volume," *add*, to a portrait of *John, King of Portugal*, he affixed this inſcription *Wilhelmus Hondius Calchographus Regi*.

33, —— 27, *for* Jerom *read* John.

53, —— 17, after the word "*comedian*" *add*, with this inſcription, T. Johnſon, *ad vivum pinx. et ſculp.* a half ſheet print.

87, —— 7 from the bottom, for a ſmall o *read* a ſmall n.

89, —— 13, after the word Flouriſhed *add* 1623.

ib. —— 16, after the words "mention them" *add*, I have ſince ſeen by him the *frontiſpiece* to a book of perſpective, printed at Nuremberg, A. D. 1623.

97, —— 34, prefix the baptiſmal name of DAVID to the family name of LOCKLEY.

103, —— 3 from the bottom, for 1660 *read* 1600.

110, —— 2, inſtead of the word Flouriſhed, *inſert* Born, 1584. Died, 1669.

134, —— 14, after the words, "and other maſters," *add*, he has affixed the following inſcription to a *Franciſcan Friar*, etched with great ſpirit, from a deſign of his own, *Lud. Matthiolus Acad. Clementinus del. et ſculp.* 1714.

151, —— 22, *for* DOMINICO *read* DOMENICO.

160, —— 33, *for* F and M *read* P and M.

172, —— 15, after the words *Cornelius Tromp*, add, To ſeveral portraits for books this name (for I ſuſpect it to be the ſame perſon) is written J. V. Munnichuyſen. They are very indifferent.

183, —— 3, *for* GIACOPO *read* JACOPO.

186, —— 2, *for* P and M *read* P and N.

212, —— 7, after the words "other maſters," *inſert*, Baſan ſpeaking of this artiſt informs us that he engraved *La Vierge a la Roſe*, from Parmigiano, with ſo much art, that it paſſed for the work of Agoſtino Carracci.

223, —— 22, after the word "collecter," *add*, this artiſt may be referred to in the firſt volume, under Pietro Antonio.

Page.
247, line 30, I wiſh this paſſage to be read as follows, I have given one mark attributed to him by profeſſor Chriſt, and others, at the end of the volume, which is the only one that can properly be ſaid to belong to him as an engraver.
270, —— 29, *for* 1610 *read* 1510.
284, —— 14, *for* L. P. *read* L. R.

DIRECTIONS to the BINDER.

VOL. I.

The Patera, a plate unnumbered, to face the Title.
Plates I. II. III. IV. V. VI. VII. placed together, to face page 32 of the Eſſay.
Plate VIII. to face page 365.
Plate IX. to face page 366.

VOL II.

Adam and Eve, a plate unnumbered, to face the Title.
Plates I. II. III. IV. V. VI. VII. placed together, to face page 16 of the Eſſay.
Plate VIII. to face page 444.
Plate IX. to face page 446.

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